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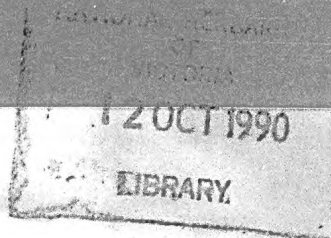
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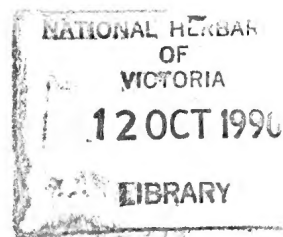
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*Front cover photo: The Japanese Red Bridge in the Japanese Garden, Royal
Tasmanian Botanical Gardens; it is surrounded by bamboo, kurume azaleas,
dwarf conifers and Mondo grass as edging. In the background is Mount
Wellington.*

(photo: by courtesy of TASMAT Photographics-Hobart)

The Self-Activating Garden

In her inspirational book, "A Gentle Plea for Chaos" (reviewed in our last issue) Mirabel Osler asks whether we have "lost our awareness of the dynamics of a garden, in which things scatter where they please"; she goes on to talk of "the corrosive vice of trimness".

We still tend to cling tenaciously to Anglo-Saxon traditions, which is probably why our track record in making "low maintenance" gardens (a necessity now for many of us) is on the whole a poor one. The principle ingredients of the "low maintenance" garden at one time were black polythene and pine bark chips. The black polythene effectively prevented the weeds from coming up and the water from going down; and while pine bark chips are undoubtedly useful in many situations, to cover large expanses of ground with them when there is not a pine tree within miles does not seem to me to be entirely logical.

Low maintenance gardening is not, of course, a new concept. William Robinson wrote about it more than 100 years ago, but Robinson lived in an age when half a dozen or more gardeners were still a normal complement for a respectable household. An American landscape architect of the early 20th century, Jens Jensen, was the first to conceive "an environmental garden", or, in the American terminology of the day "the prairie garden", in which plants were grouped as they would grow in nature. But Jensen stressed that we can never copy nature, only "by observing it, translate its motives and aesthetic relationships into designed spaces". Writing in the *Architectural Review*, he said that "the purpose of a garden is to be charming, restful, soul inspiring, not attractive, as this has no connection with art". His "environmental garden", therefore, was part ecology, part aesthetics.

Jensen's work is largely forgotten today, and it has been left to two other Americans, James van Sweden and Wolfgang Oehme, to revitalise the concept of the "environmental garden", although it enjoyed a brief popularity in West Germany in the 1960s and 1970s. Those who attended the Garden Design Conference in Melbourne last year can hardly not have been impressed by van Sweden and the pictures he showed of his work. It is welcome news that he will be returning early next year.



The concept has been further expounded by yet another American, Ken Druse, in his book "The Natural Garden", which I recommend everyone interested in "low maintenance" gardening to read.

What we have now is a radically new approach to gardening; what we may call the "self-activating garden" or, if you prefer it, the "self-perpetuating" garden, in which plants are placed in optimally suitable positions, are chosen for simplicity of form, and given carefully chosen companions. To coin a metaphor, you wind up the clock and it goes on ticking. To make the right selections it follows that one must have an understanding of how plants grow in natural communities.

This is the sort of garden Mirabel Osler and her husband strove to create. In this country Suzanne Price has come near to it with her "urban woodland". Not only is it low maintenance, it is also environmentally sound, since it has minimal dependence on finite resources of water and fuel. A balanced plant community will also have greater resistance to pests and diseases and will need little or nothing in the way of chemical pesticides.

There is a growing belief that modern agricultural practice (reflected in much horticultural practice) is having a negative impact on the diversity of species that may even equal that of the destruction of tropical rainforests.

There will be many that disagree with all this, I know. For we still have a lot to learn. For example, we still know very little about allelopathy, the antagonisms that some plants have for others and which may be a factor in both disease and weed control.

An American writer has coined another phrase for this kind of garden; "the garden with E S P", meaning "energy saving potential". It is a fascinating subject and I will be interested in readers' views.

TIM NORTH

 **PROFILES** 

TONY MAY, the Superintendent of the Royal Tasmanian Botanical Gardens, obtained a Certificate in Horticulture at Ryde School of Horticulture in 1959. He also worked at the School as a junior gardener during this period, and later at the Baulkham Hills Garden Centre, where he stayed two years. From there he went to the Royal Botanic Gardens, Sydney, as Nursery Foreman, a position he held for eight years.

In 1968 he moved to Tasmania and was appointed Assistant Superintendant in charge of the Nursery at the Royal Tasmanian Botanical Gardens; he held this position until he was appointed to his present position as Superintendent in 1976.

In 1981 Tony was awarded a Churchill Fellowship which enabled him to study botanic gardens in Holland, England, the United States and Canada. Some of the ideas he brought back have now been implemented; these include a Herb Garden, Cactus House, a Garden for the Disabled, and an area for economic plants.

In 1984 he received the Award of Merit from the Australian Nurserymen's Association for services to the nursery industry. He is active in the promotion of horticultural education and is keenly sought after as a lecturer. He has served on the Advisory Board of Hobart Technical College and TAFE Committees.

ROSS McKINNON is the Curator of Brisbane's Botanic Gardens at suburban Mount Coottha. Appointed

to this position in 1983 at the age of 33, Ross became the youngest Curator of a major capital city Botanic Garden in Australia. He succeeded Harold Caulfield, Brisbane's well known and long serving (26 years) Curator.

Before moving to Brisbane and continuing his studies in that city, Ross studied in Adelaide, with his first position as Supervisor, Parks and Gardens for the city of Whyalla.

He is a regular garden commentator and correspondent with a weekly gardening column in a Queensland newspaper.

His article on the Japanese Garden at Brisbane's Botanic Garden appeared in this Journal in October 1989.

DR ROGER SPENCER is Horticultural Botanist at the Royal Botanic Gardens, Melbourne, where he is responsible for the Gardens' records, seed room, and the curation of material for the horticultural herbarium, as well as routine identification of plants from both private and public gardens.

He has a BSc in botany from the University of Aberystwyth in Wales, and a MSc and PhD from the University of Melbourne.

He has wide ranging interests in horticulture, specializing in the taxonomy of cultivated plants.

Don't Miss

THE CHRISTMAS issue of The Australian Garden Journal

(publication date 27th November)

IN THIS ISSUE:—

- Susan Irvine writes about a special garden on Mount Macedon.
- Professor George Seddon describes a historic garden in Hanover which has some surprisingly modern features.
- Gail Thomas visits Yuulong Lavender Farm, which has the OPCA collection of the genus *Lavendula*.
- Peter Esdale writes about the history of Burnley Gardens, as a prelude to the centenary of Burnley College in 1991.

- Ross McKinnon presents the second of his articles on New Zealand gardens, with a description of his best "new" garden on the north island,

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ERRATUM

The August/September issue of this journal was incorrectly numbered as Volume 9, No 4. It should have been Volume 9, No 6.

New Zealand Gardens – Old and New

***Ross McKinnon**, Curator-in-charge of Brisbane's Botanic Gardens, returned from a study tour of the north island of New Zealand in the middle of 1990. Brisbane and Auckland are Sister Cities, and following a courtesy call to Dame Catherine Tizard, New Zealand's new Governor General and an address to the Friends of the Auckland Botanic Gardens, Ross embarked on a 2000 km, one week tour of the best of the north island parks and Botanic Gardens.*

In this issue Ross looks at the park he believes is the best "old" garden, and in the next issue the best "new" garden.

I arrived at New Plymouth, a city of 67,000 inhabitants, on New Zealand's windswept west coast, at 7.30 pm, just on dusk even with daylight saving, and made directly for Pukekura and the adjoining Brookland Parks.

Such is their beauty that night enveloped me before I realised and I was lost deep in the dark greenery of what I believe are two of the most beautiful parks in the world.

It is a long story but I finally found the front gate and my car and returned at 7.45 the next morning for an "official" tour of the gardens by the retiring Curator, George Fuller MBE.

Pukekura Park is 20 hectares (53 acres) in extent, planted in a previously deep treeless ravine over a hundred years ago. It offers extensive maze-like walks through impressive plantings of *Pinus radiata*, the Monterey Pine, underplanted with New Zealand native and exotic species laid out in such a way that the visitor is enticed to venture even further.

The main lake, upon which row-boats can be hired at weekends and holidays, has on its banks a picturesque French chateau tea

house from which can be seen the world famous view of 2,300 metre Mount Egmont volcano rising over Poet's Bridge reflected in the water.

Fountains and waterfalls, illuminated at night, are coin operated. Below these water features is a massive water wheel which once powered the Omata Dairy Factory. Set in picturesque surroundings the wheel is 3.66 metres (12 feet) in diameter and 1.8 metres (6 feet) wide.

Main entry to the parks is past the sports ground which over the years has been the setting for a wide range of activities. Once a swamp, the ground is now used for athletics and cricket in summer and rugby league in winter. The terraced seating gives unparalleled viewing and its "cut" was used to "fill" the oval, thereby draining the swamp.

Pukekura is a Maori name meaning "Hill of the Red Parrot" – wildlife abounds.

Feature plantings of "old world" species such as *Nicotiana glauca* and various hostas grow outside George's office.



*George Fuller with a large frond of the Silver Fern, *Cyathea dealbata**

I eagerly collected seeds of the native *Entelea arborescens*, the Whau wood reputed to be the lightest wood in the world, and the yellow flowering legume, *Clanthus puniceus*, Kaka Beak.

Everything in New Zealand is larger than life, cabbages grow on trees (*Cordyline australia*, Cabbage Tree) and New Zealand can lay claim to the world's largest fuchsia, a native tree fuchsia *F. excorticata*.

George's knowledge and love of his green domain are infectious and we spent the day literally roaming from tree to plant on a voyage of discovery, the highlight of which was a visit to the display houses.

Iolanthe Small, officer in charge of the display houses, joined our enthusiastic tour.

The six underground, glass-topped display houses are accessible through a series of interconnecting, fern-clad tunnels. These display houses are a personification of the very best in ornamental horticulture, with extensive collections of native New Zealand ferns as well as exotic tropical and temperate flowering and foliage plants.

The narcissus grub is causing problems with the display house bulbs and the jonquils, daffodils and crocus. So far we do not have this problem in Brisbane, and Iolanthe's remedy is to pre-drench the bulbs in a 50% water/dettol solution before planting.

The Black Tree Fern, *Cyathea medullaris*, trunks have formed the support columns for the display houses for over 50 years, and everywhere these tree fern trunks are used for natural fences. After a few years epiphytic growth all the way up the trunks gives the "fence" a very natural green appearance.

Another fascinating tree fern is *Cyathea dealbata*, the Silver Tree Fern. Its other common name is Ponga, and it has a 10 metre high trunk with a basal diameter of up to 45 cm. This is the native fern of New Zealand's Silver Fern emblem; upturned (silver side up) fronds were used by early explorers to blaze



The Colonial Hospital in Brooklands Park

a trail through thick forests. Pieces of Silver Fern were laid on the track so that exploration parties could more easily "follow my leader"!

Perhaps the most interesting of the "ferns" in the adjoining Brooklands Park are a dell of *Marattia salicina*, the King Fern. The Maoris ate the tuberous base of these ferns, which have four metre long fronds.

Countless trees, in age from tiny saplings to a 2,000 year old *Vitex lucens*, the Puriri tree, and the trimmed, now dead skeleton of the spreading Spanish Chestnut, *Castanea sativa*, the largest recorded

specimen said to seat 200 visitors under its boughs, adorn Pukekura and Brookland Parks. As well as an Azalea and Rhododendron Dell, Bog Garden, stunning Fernery Walk, Palm Lawn (with specimens of the only native north island palm, *Rhopalostylis sapida*, the most southern naturally growing palm in the world), a Band Rotunda and Large Music Bowl await the visitor to these enchanted gardens.

Brooklands Park was originally the home of Captain King, a retired Royal Navy officer who arrived in New Plymouth in 1841. By ➡

New Zealand Gardens, continued



above: George Fuller standing above the water wheel in Pukekura Park

1843 his beautiful timber home was built from wood milled from the local forest. This peaceful scene was shattered in 1860 with the first of the Maori Wars.

The Brooklands homestead followed the fate of buildings beyond the town's fortified defences. A newspaper report of 11th August 1860 said "a large body of natives broke into Captain King's house and destroyed everything it contained". Finally, on 15th March 1861, "dense masses of black smoke gave notice that Brooklands, with out-

buildings, barns, stabling etc was given to the flames. Not a vestige remains except the masonry of the chimneys". One of the original fireplaces can still be seen to this day in the centre of much of the park's original plantings.

The history of Brooklands Park was enhanced when in 1904 the Colonial Hospital, built elsewhere in 1848 and in danger of being demolished, was bought for \$20 and at far greater expense moved to a site in the park. To this hospital Rawiri Waiaua, the wounded Maori Chief, had been taken in 1854. Rawiri Waiaua died in the hospital, a

*below: The author with the world's largest tree fuchsia, *F. excorticata*; flowers appear from seemingly dormant buds along the older trunks as well as from new growth. In Pukekura Park*



New Zealand Gardens, continued

fact that probably gave it protection during the Maori incendrianism of the 1860s.

Today The Gables, as the hospital is now known, is a valued and historic link within the park and the Historic Places Trust has accepted responsibility for its maintenance.

Perhaps the most controversial tree in Pukekura Park is the Parapara, *Heimerliodendron brunoianum*, the bird-catching tree. Part of the flower enlarges after pollination to form a bottle-shaped structure surrounding the seed. The "bottle" is extremely sticky and birds' feathers are caught on the gummy fruits. As the bird struggles for freedom it exhausts itself. Even if it breaks free it may be unable to fly. The presence of the New Zealand native Parapara tree in New

Plymouth was reported in 1885, when members of the Govett family reported birds being trapped. The Govett family cat grew fat from easy eating, as it lay in wait under the tree, but even the cat required occasional attention, as the sticky seeds adhered to its fur.

Indignation surfaced in 1923 when a Parapara in the eastern part of Pukekura was reported to have "caught" a Morepork owl. Dominion-wide attention was focused by a number of newspaper articles. Tree lovers hastened to point out that the Parapara was a beautiful native tree and that the cymes of the flowers could be removed to prevent the capture of birds.

From this controversy emerged the legend of the unknown birdlover of Pukekura. Year after year, at night

and at the appropriate season, the cymes of the Pukekura Parapara tree would be carefully removed. The birds were safe. The identity of this gentle conservationist was often hinted at and appeared confirmed when a well known lady bird-lover died. The visits to the secluded Parapara ceased.

Today the only known Parapara in Pukekura is at the Palm Tree Lawn. Park staff remove the seed pods before they become lethal to birds and food for the descendants of the Govett cat!

In these timeless parks life goes on and George Fuller retired last August. His great work in supervising the operations of these two wonderful parks and his particular love of orchids has already been recognised with the award of the MBE "for services to horticulture".



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The Ornamental Plants Collections Association

*The need to conserve our dwindling resource of cultivated plants has never been more widely recognized. **Rob Cross** gives an up-date on a comparatively new, but rapidly growing, organization.*

Background

Since October 1986 the Ornamental Plants Collections Association Inc (OPCA) has been functioning as a public body whose prime concern is to maintain the diversity of ornamental garden plants. This is not an easy task considering the vast number of species and cultivars that have already disappeared from our gardens, and yet it is a very important one.

The OPCA believes the most effective way of conserving ornamental plants is to register collections, each of a particular genus. The Collections are usually pre-existing and mostly contain a reasonably comprehensive range of species, hybrids and cultivars of the genus concerned. The Collector has a great deal of knowledge of the genus registered, and the site where it is located is considered appropriate for the healthy growth of members of the genus.

Twenty-three collections have OPCA registration to date, including exotics and native trees, shrubs and herbaceous plants. The Collections are held by private individuals, commercial nurseries, horticultural societies and various levels of government. The OPCA also has a reserve list of collections that have been assessed and are awaiting registration. Not to register all at once is a cautious approach, perhaps, but one that enables the Association to determine the needs of, and assist the existing Collections where possible. The process also ensures that the quality of Collections is high.

As the Subscriber population of the OPCA increases and more volunteers identify themselves, the greater the number of Collections the Association will be able to

service. Already volunteers assist in the computerisation of plant records for each Collection, the photographing of plants, the production of the Association's newsletter GENUS, and the organising of lectures and excursions. Increasingly the Subscribers will help the work of the OPCA through its fund-raising efforts.

A Challenge

The degree of success of any organisation is due in large part to financial viability. During the establishment phase the OPCA has been fortunate to receive financial support from the Nurserymen's Association of Victoria, The Garden State Committee, the Australian Institute of Horticulture, the Royal Botanic Gardens, Melbourne, and various private donations. Possibly the most important factor, though, has been the award of a National Estate grant to the Royal Botanic Gardens, Melbourne, that has enabled the employment of a part-time Project Officer for the OPCA. The Project Officer acts as an important day to day link between the three parts of the OPCA (Members, Subscribers and Collectors), gives technical help to the Collectors, assists with public enquiries and gives direction to the OPCA volunteers.

The biggest challenge facing the OPCA over the next few months is to organise sufficient funds to replace the National Estate grant on its completion, and hence guarantee the Project Officer's position. Serious attempts have been, and are continuing to secure sponsorship that will ensure the efficiency of the OPCA is not undermined through loss of income.

A National OPCA ?

Another important item on the Association's agenda is the expansion of the OPCA into other States. Initiated and based in Victoria, the Association recognises that the problems of plant conservation do not stop at the State border, nor does the interest in solving these problems; a number of OPCA subscribers, in fact, live outside Victoria. So far provisional registration has been given to two Collections in New South Wales (Clematis and Hydrangea). The term provisional reflects the Association's unresolved position as to how ornamental plant conservation should be tackled on a nationwide basis. Although still being discussed it is thought adequate servicing of the Collectors should be regionalised, with firm links between the regions. Resolution of this issue probably requires as much input by interested parties in other States as from the OPCA, for the success of any scheme will rely on the active support of people in each region.

Nineteenth Century Plants Project

The most significant project the OPCA has undertaken to date has been the creation of a database of plants available in Victorian nurseries during the nineteenth century. This database, which is being supported financially by Victoria's Garden Scheme, will not only indicate the range of plants that has been cultivated in Victoria, but will also act as an important resource for landscape restoration. For those interested in the history of plant introduction, the database will indicate the earliest nursery records.

LETTERS

Dear Tim,

There are exciting things happening at Camden Park, the birthplace of the fine wool industry, and still owned by descendants of John Macarthur. The Camden Park Preservation Committee is systematically restoring the house and its contents and now there is a group working to restore the garden.



This garden was nurtured by William Macarthur, botanist and youngest son of John Macarthur, in the early part of the last century. There are many fine and unusual trees still flourishing to-day, which were introduced to Australia by William Macarthur, and there is a wealth of history in this old garden.

Many people have already been involved with the garden, both in an academic and practical way, and there is much work to be done to bring it to its rightful status as a national monument.

If any of your readers would like to take part in this project they may ring me on (02) 969.7103. We all enjoy our visits once a month to this lovely garden and the pleasure of working with other experienced and novice garden enthusiasts. Our common bond is a love of gardens and a sense of history.

With best wishes,

Rosalind Eldershaw,
Mosman, NSW.

Continued from opposite page

Ten thousand plant names are already contained in the database. When the project is completed later this year the resulting publication will list alphabetically the plants available at various periods during the nineteenth century, dating from those in the earliest catalogue known in Victoria, that of J.J. Rule for 1855. An alternative listing based on plant habit, that is grouped by trees, shrubs, etc. will facilitate plant selection for garden restoration.

Forthcoming Activities

Saturday 27th October 1990; a combined meeting and excursion to Rodger Elliot's native garden and

the Kwarra Native Plant Garden in Kalorama, where John Knight will discuss the OPCA Collections of *Boronia* and *Telopea*.

November 1990; a repeat of the popular visit to the OPCA *Lavendula* Collection at Yuulong Lavender Estate, combined with a first visit to the *Pelargonium* Collection at Geelong Botanic Gardens.

Future Directions

The number of registered OPCA Collections will continue to grow and documentation of the plants in each Collection will be increased. It is hoped that there will be publications about plants in the

Dear Sir,

My brother has recently purchased a property in the Tamworth, NSW, district, which had an interesting garden around the homestead. His family is interested in restoring the garden and putting some of their choices into it as well.

On the wall of the shed where the garden tools are kept is a list of plants, but of what species we have been unable to ascertain despite asking knowledgeable friends and consulting rose catalogues and old Hazlewood catalogues. Perhaps the names may ring a bell with readers? I wonder if they could be dahlias or gladioli?

The names are:

Rose Day
Snow Queen
Lillian Bird (white)
Riverina Yellow
Mother's Way
Lillian Bird
Lady Swanson
Edith E ...

then the notation Left to Right.

Yours sincerely,

Y. Campbell,
Beauty Point, NSW.

Editor's Note

In "The Garden", May 1990, Dr Audrey le Lievre writes about the International Horticultural Exhibition at St Petersburg in May 1869, and mentions that among the 200 foreign participants there was one Australian. Can any reader throw any light on the identity of this enterprising nurseryman of the day?

Collections to ensure the information being collated can be shared with as wide an audience as possible. The nineteenth century plant project will be extended to include plants from this century, ultimately to give an accurate history of plant cultivation in Victoria.

These are just a few of the developments planned by the OPCA, enabling it to continue to grow into a dynamic organisation. The Association has had a fine beginning, and with adequate support it will be able to contribute much to the horticultural community in Australia.



*****BOOK REVIEWS*****

Foliage Plants For Decorating Indoors

by Virginia F. and George A. Elbert; published by Timber Press, Portland, Oregon, 1989.
reviewed by Trevor Nottle

Not being a dab hand with indoor plants it has been rather depressing over the years to see how quickly plants expire once brought home from the nursery or super-market. My fatal charms worked on azaleas, ferns, bizzie-lizzies and prayer plants with such utter certainty that I formed a theory that I was the victim of a conspiracy among the trade that was designed to ensure continued business. Having read this book I realise that I was the victim of my own knowledge; I applied what I knew about gardening outdoors to growing plants indoors, and that was the cause of so many failures. Thanks to the authors I now know that I should have been more particular about watering, feeding, light conditions, pest control, draughts and the condition of the soil, and more watchful for signs of stress.

While the book is mainly about foliage plants, some of which are not readily available in Australia, there are many which also have the bonus of lovely flowers as well as beautiful (and sometimes grotesque) leaves. The book served to remind me of two things: first, how many and varied are the kinds of foliage plants that can be grown indoors - ferns, succulents, cacti, cycads, juvenile trees, vines and creepers, bulbs, perennials, bromeliads, epiphytic plants and ground dwellers, plants that take all kinds of light, temperature and soil conditions. The second thing that came to mind was the changes that have occurred over time in the sorts of plants that have come into favour and then been ousted. Low light, cool growing plants that were popular when homes had small windows and limited heating; high light, high temperature plants that came into

fashion with open-plan centrally heated homes with large picture windows, skylights, atriums and the like; and now a return in these cost conscious and conservation minded days to plants which will grow in cooler conditions. The authors discuss the creation of interior landscapes, a new field to me but for my experiences in high rise open plan office buildings, and there is a thorough coverage of the use of artificial light.

Readers will be interested most by the plant descriptions. Happily this book covers a wide selection of plants that will suit a variety of conditions. Perhaps indoor plants are not quite as popular here as they are in colder overseas countries; and many of those treated in this book can be successfully grown outdoors in most of Australia. Nonetheless this book will be a valuable resource to those who enjoy growing plants in pots.

Campanulas

by Peter Lewis and Margaret Lynch; published by Croom Helm and Timber Press; recommended retail price \$45
reviewed by Trevor Nottle

As comprehensive a monograph as a flower gardener could wish for, and much more accessible than Clifford Crook's monograph of 1951. However, this book will prove to be a somewhat frustrating experience for many gardeners as so few of the delectable beauties discussed within its pages are available in this country. Perhaps some obliging nurseryman will eventually come up with gems such as *Campanula persicifolia* 'Hampstead White', *C. collina* or *C. betulifolia*. In the meantime the authors will have provided many hours of informative reading and some pleasure in anticipation of future gardening. It was pleasing to me to find that some history of the genus is included in the text and some biographical notes on plant hunters and nurserymen, such as Henri Correvon,

John Sibthorpe and Friedrich von Bieberstein, who introduced and popularised the genus.

This book has been published in conjunction with the Hardy Plant Society and represents an ambitious project to publish books on genera of perennial garden flowers apart from purely scientific works. As this is one of the first in a projected series, watch out for future publications on Alliums and Euphorbias. This book sets a fine example with a balance of scientific, historical and cultural discussion. It is particularly noteworthy for the record made of old garden cultivars now being actively conserved as a part of the NCCPG push to save endangered plants.

A book that will appeal to flower gardeners and all hardy planters.

Focus On Flowers

by Allan Rokach and Anne Millman; published by Abbeville Press, New York, 1990; recommended retail price \$79.95
reviewed by Trevor Nottle

From the first glance it is obvious that this book is a cut or two above the general photography book. For a start it is only about the craft and art of photographing flowers and that holds a great appeal for me, a rather bumbled fingered student of Adams, Haas, Atget and Schinz. I think that there will be many others eager to learn as much as can be learnt about taking flower photographs.

Time and the weather are against a thorough application and exploration of the many technical sections of the book, but as the year rolls by they will be put to the test. At short notice it is fair to ask how then can such a book be judged to be valuable? I would value it for the variety of photographic ideas that the authors present. A quick perusal of the stunning colour pictures will alert the perceptive mind to the possibilities of flower portraiture, garden photographs and landscape

compositions. These ideas go well beyond what Ansell Adams called "the expression of mechanical techniques" and illustrate brilliantly the potential that photography has for creative expression.

While it will be some years before I can even hope to emulate Georgia O'Keefe's intense and powerful close-up technique, or the misty timelessness of Atget's Versailles, the book will give me much short term pleasure and practical assistance towards some long term goals.

Beautiful, comprehensive, creative and challenging; ignore the few slip-ups in plant names, they are of no consequence whatever to the substance of the book.

The Backyard Organic Garden

by Keith Smith; published by Lothian Publishing Co, 1990; recommended retail price \$12.95 reviewed by Noel Lothian

It is pleasing to see a well written and compact book on this subject, giving basic and informative details on compost, mulching, starting a garden, natural pest control, and how to grow vegetables using ecological methods.

Without a doubt the greatest factor in improving vegetables (and all plants for that matter) is the use of organic matter – humus in the final stage. Fortunately the supply of trace elements (of vital importance to gardeners on alkaline soils) as well as the supply of nitrogen, phosphorus and potash requirements are sensibly covered. So are compost activators and liquid manures, and there is a list of organic materials and fresh animal manures, given on page 14.

The preparation of compost and details regarding compost bins are clearly given. Details on how to protect plants are given clearly and well illustrated in the chapter on Natural Pest Control. Also there are useful hints on baits, traps and home-made sprays.

The subject of companion plants is treated in an innovative manner, and this deserves more attention from home gardeners.

The final chapter covers specific details on how to grow healthy and vigorous vegetables, including artichokes, beans, beetroot and all the other root crops, leaf vegetables such as lettuce, celery, cabbage, sprouts, silver beet, etc. including the much neglected Chinese cabbage, cap-sicums, chokos, sweet corn, cucurbits (cucumbers, pumpkins, etc – but no melons!), onions, potatoes, and tomatoes.

The book is well produced, the photos to the point (but some are too dark for all the detail to show) and the sketches are clear and informative.

This is one of Lothian's Australian Garden Series, and the general editor is John Patrick, who is well known for his authoritative writings and other ways of informing the public on horticultural matters.

Overall an excellent guide to the home gardener, especially those who pride themselves on vegetable production. This book should help them to produce better and bigger crops.

Trees For Town And City Gardens

by John Patrick; published by Lothian Publishing Co, 1990; recommended retail price \$12.95 reviewed by Noel Lothian

Because trees, together with lawns, play a most important role in garden design and the owner's enjoyment of the garden, this book is timely as well as informative regarding the "dos" and "don'ts" about trees in the garden.

As one has to come to expect from the writings of John Patrick, this book contains most informative details on the subject. There are chapters on the role of trees in city gardens, evaluation of existing trees, planting techniques and plant establishment, trees for special situations, tree selection including the pros and cons of exotics versus Australian. Finally there is a list of 150 selected trees and a useful list of Australian nurseries and suppliers of trees. The list of titles for further reading is excellent.

The chapter on the evaluation of trees is thorough and well illustrated. It details the problems when additional soil is added to the base of trees to level an area for lawns, or to make a terrace, and touches on the problems relating to roots and drains.

Other chapters will help not only the new householder developing a garden but those moving into an established planting. Because trees take time to grow, their removal must be carefully considered. But at the same time because there is usually an outcry when it is decided to remove a tree, the reasons are clearly given for guidelines for this action and should be understood by all who oppose such removals.

When proposing to plant a tree often little thought is given to its ultimate shape and size. Their growth patterns must be understood and the sketches given are helpful and informative.

Any selection given in any publication will immediately be challenged because one's favourite is omitted, but careful thought has been given to the author's selection, which, taken with the text in the book, is most helpful.

The book is well produced, the sketches admirable and clearly illustrate the point under discussion. Much of the text is innovative and helpful and both the black and white and coloured illustrations clear and excellent. Overall a most useful and compact addition to the many publications now appearing on this subject.

The Man Who Planted Trees

by Jean Giono; published by Chelsea Green, Vermont, USA, 1985; recommended retail price \$19.95

reviewed by Trevor Nottle

Although this book was first published in 1954, and even this edition is dated back five years I have no hesitation in recommending readers to seek out a copy. Within a few pages a marvellous tale unfolds about a simple Frenchman, at ➡

first a shepherd and later a bee-keeper, who spent his lifetime roaming the dry and solitary hills of Provence planting acorns and the seeds of birch and beech. Of acorns he planted one hundred per day over decades; of the others countless thousands until forests and copses covered the hillsides and embowered the valleys.

Told briefly and simply, the story is beautiful and unforgettable. The impact is heightened by the outstanding wood engraved black and white illustrations by Michael McCurdy. An inspirational book for tree lovers and gardeners, so enchanting it left me wondering "Too good to be true?"

Modern Miniature Daffodils - Species And Hybrids

by James S. Wells; published by Timber Press, Portland, Oregon, 1990; recommended retail price \$60
reviewed by Trevor Nottle

With spring not far away and signs of life already showing among the daffodils what a pleasure the arrival of this book has given in anticipation of delights to come.

Books on daffodils are infrequent arrivals to our bookshops and those that deal specifically with dwarf and miniature kinds are even more scarce. The most recent before James Wells' new book was Alec Gray's 'Miniature Daffodils' issued by Collingridge in 1955. On the score of timeliness alone this book would find a welcome from many

bulb enthusiasts. However, there is much more than that to recommend it.

Mr Wells provides his readers with a great deal of practical information on the cultivation of the smaller forms and species of daffodil. His preference and greatest experience has been growing these bulbs indoors in a cool greenhouse where the flowers can be protected from the vagaries of the New Jersey climate in which he gardens. With the exception of those who garden on the heights of the Dandenongs and in Tasmania, this advice will be interesting but not generally so useful as that which he gives on growing outdoors. On this subject James Wells' experience is limited to those kinds that are reliable outdoors in his climate and those varieties which are cheap enough to enable bulk planting to be carried out. Observant and careful readers would have little difficulty in drawing out from his observations and comments the crucial elements of culture and conditions which apply to the different groups of dwarf daffodils and from these settling on a system of cultivation suited to local circumstances.

The short chapter on hybridisation makes the process seem somewhat easier than I have ever found it to be, but gardeners should take heart from the simple mechanics which the author outlines and from the numerous successes which are described and illustrated in the later chapters of the book.

It is the chapters on the main family groups within the genus

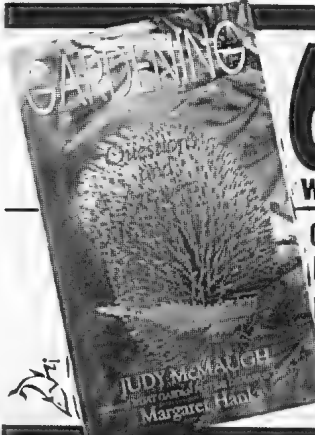
Narcissus that are the most exciting. First because they chart the many new hybrids raised since 1955 (an up-dated checklist is provided in the first chapter) and second because they go some considerable way towards sorting out what has been for amateurs a very confusing group so great has been the sub-division of many species by botanists. No doubt the simplified classifications Mr Wells has adopted from the recent edition of *FLORA EUROPEANA* will not appeal to all collectors, but I found it a refreshing chance to make a new beginning with a number of varieties of Hoop Petticoat daffodils which seemed the same to me but for their varietal names. I feel more confident about trying to sort them out in the coming months, using the author's extensive notes and the excellent coloured drawings of Michael Salmon. The colour photographs are also going to be a helpful guide. There are chapters on the bulbocodiums, the dwarf trumpet daffodils, the forms and hybrids of *N. triandrus* and those of *N. cyclamineus*, *N. jonquilla*, *N. tazetta* and *N. poeticus*. Although many of the daffodils included in this survey are not common in cultivation the species at least can be obtained as seed from collectors such as Jim and Jenny Archibald and from specialist societies. This book is an important new work and should be influential in leading many gardeners to discover the joys of growing modern miniature daffodils. Highly recommended for beginners and enthusiasts.

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WESTBURY • COURT • GARDEN •

Trevor Nottle visits an English water garden made in the Dutch manner

Westbury-on-Severn is a small town near Bristol, on the tidal estuary of the Severn where surfers are wont to ride the bore which rushes furiously up the river when the tides are right. For garden lovers its attractions are just as great as those associated with the search for the perfect wave, and just as satisfying. In a perfectly unremarkable and flat rural English landscape a delightful garden dating from the last years of the 17th century has recently been rescued from a slow death after many years of neglect and a perilous brush with a determined developer.

The garden is one of a very rare example of a water garden made in the Dutch manner. The small formal garden, enclosed and intimate, seems to hold out an invitation to the simple pleasures of middle class family life in the 17th century, for within its compact arrangement of walled and hedged enclosures are a flower garden, a gazebo, an orchard, a bowling green and lawns, grassy walks, a parterre and two formal water pieces large enough for boating and fishing. As the house was never the main focus of the design it is remarkably complete in itself.

Entrance to the garden is at the end of a lane and through a gate in a high brick wall; all that can be seen are a few tree tops and a two-storey red brick garden house, slate roofed and topped with a large gilded ball. Inside the gate the pillared porch of the garden house leads to a stair that gives access to the upper room. Here visitors can

enjoy the same view over the gardens as would have been enjoyed by its maker, Maynard Colchester. The principal vista is straight down a hedge-lined canal to the end of the garden where a *clair-voyee* pierces the garden wall and gives a glimpse of the countryside and the traffic passing on the road outside. Once this would have included decoratively bucolic hay wains and rumbling wagons, now pantechinons and Range Rovers flash by.

On the ground the layout is such that a circuit seems to suggest itself. From the garden house a grassy walk down the length of the garden wall leads to the end of the canal and a return view down its length to the garden house. The wall is clothed with an espaliered collection of 17th century fruit trees – apples, pears and plums; in itself a fascinating stroll. The canal has no water plants to interrupt its mirror surface and the reflections of the clouded sky and the garden house are a visual delight. At the end of the walk the view through the *clair-voyee* is one of hayfields and spreading oaks, but the high brick walls firmly steer the eyes and body towards a small summer house built high on the boundary wall. On the side a large T-shaped canal runs parallel to the former water piece but is separated visually by tall yew hedges. At the cross axis a mossy statue of Neptune stands casting its reflections against the sky and trees on the smooth water. Large clusters of water lilies around the edges promise a lovely display in early summer.

Alone in this sunny garden, sheltered from the breezes and alerted to the droning, darting dragonflies, it was not difficult to make a sweeping bow, adjust the peruke, and turn back to the 17th century. Hidden from sight behind the walls under the gazebo a small formal flower garden of bulbs, perennials, herbs and sweet shrubs would have given delight to ladies of the household. Following the circuit of the garden visitors come across a parterre of low box hedges set in a quincunx of short standard trees. At the time of my visit the beds were massed with *Lilium pyrenaicum*, a pale yellow Turk's cap type lily. The return to the porticoed garden house is across a lawn sheltered by large trees.

Apart from the wonderful sense of calm which pervades the whole garden it is remarkable for the strength and vigour of the composition. All the plantings are fresh, youthful and meticulously tended so that any visitors might easily imagine themselves back in the 17th century. The garden as it is is much as it would have appeared to its creator and his family. The experience of being in such a "new" garden gave me a unique insight into the confidence and control which 17th century gardeners exercised over their landscapes and of their delight in using gardens as extensions of their living space. In an era when most gardeners look backwards for inspiration and struggle to happily integrate aspects of modern living within their gardens it was invigorating and refreshing to experience this "new" garden.

Note

Westbury Court, Westbury-on-Severn; 9 miles south west of Gloucester on A48. Open April to October, Saturdays, Sundays and Easter Monday: May to September Wednesday to Sunday and Bank Holidays 11 am to 6 pm.



AUSTRALIA'S ELMS - ON THE BRINK

The official announcement of Dutch Elm disease in Auckland, New Zealand, in January this year, confirms the stage is well and truly set for a similar attack in Australia. Experience from North America, England and Europe generally indicates that once established, the devastation caused by this disease is virtually complete.

Roger Spencer gives this dire warning.

Australia, which so far has escaped the attentions of this fungus can now, by default as it were, claim to have some of the finest parkland, public garden and avenue elms in the world, most notably in Canberra, Hobart and Melbourne. Elms are widely loved for their familiar rich green fulsome forms, shady canopies and autumn leaf colours on many major street approaches to cities and country towns, not to mention their presence in areas of public relaxation alongside rivers and as formal avenues through parks. Many of the mature trees of older towns and cities were planted 60 to 120 years ago and constitute a most important part of the urban landscape, with considerable cultural significance, emulating the admired deciduous avenues, promenades and boulevards of the major cities and estates of Europe in the 19th century and earlier. Many of our most impressive trees are in commemorative Avenues of Honour.

Not everyone would greet the demise of our elms with dismay. To some they represent an unnecessary

lingering of colonial traditions and ideas, as well as being the source of more basic practical tree management problems – suckering, falling limbs and constant tree surgery to name but a few.

Whatever one's view, the approach of Dutch Elm disease can only be viewed with consternation as the cost to the community of removing dead trees would be enormous. In Australia there could be as many as 500,000 mature trees. It has been very conservatively estimated that in Victoria there are about 30,000 mature elm trees, about 6,000 of which are in the metropolitan area. Removing these would cost at least \$1,000 per tree, a huge sum of money, even to those not particularly enthused by the elm. For most people there is also their enormous and irreplaceable aesthetic and cultural value.

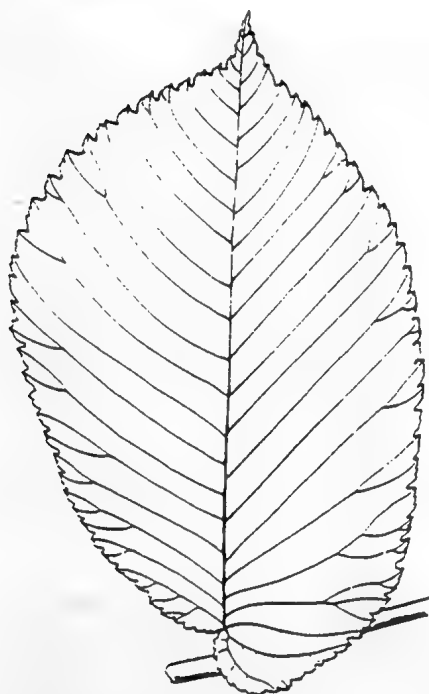
Assessing the monetary value of trees for legal matters such as prosecutions and compensation has always been a difficult matter. Standardised amenity tree valuation methods are, however, becoming more widely accepted, with the

Burnley method valuing a mature English elm in moderate condition at over \$3,500.

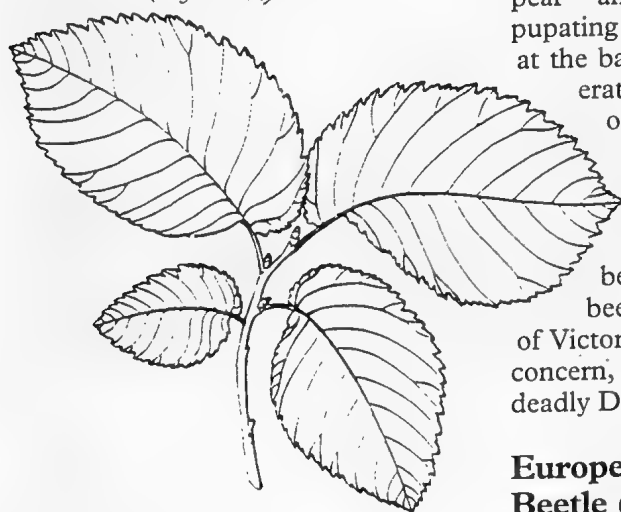
Taking stock of our elms

Elms have a long history in cultivation. As a result their background includes considerable hybridisation and selection. This is reflected in competing nomenclatural systems and considerable difficulties in identification (as anyone who has tried to grapple with them will know). A booklet in preparation at the Royal Botanic Gardens, Melbourne, should assist in sorting out many of these difficulties by giving descriptions and illustrations of the 20 or so different kinds that may be found, as well as background to diseases, real and potential, tree maintenance and a brief historical review of their cultivation in Australia. It should be available before the end of the year.

Most people will be familiar with the uneven leaf bases that characterise elms. The commonest kinds encountered are the English Elm, *Ulmus procera*, with relatively small roundish leaves that have soft hairs on the undersurface and are rough above. Most leaves on these trees are 4 to 9 cm long. At least as numerous are the Dutch Elms, *U. x hollandica*; these are extremely variable but mostly with quite large leaves within the range 8 to 11 cm long, having pointed tips and a smooth upper surface. There are a number of clones or cultivars of the Dutch Elm. The Wych Elm, *U. glabra*, has very large leaves that are extremely rough on the upper surface with a basal lobe that covers not only the short leaf stalk but part of the branchlet as well. A yellow leaved variant of the latter, the cultivar 'Lutescens' (often incorrectly sold as 'Louis van Houtte') is now widely grown and though eventually becoming quite large is seen in many suburban gardens. The smaller semi-evergreen Chinese Elm, *U. parvifolia*, is an occasional planting in the south-east but more widely used in warmer areas such as Perth and Toowoomba. It has an appealing form, is



Ulmus glabra (Wych Elm)



Ulmus procera (English Elm)

non-suckering, and is recognised by the small leaves, less than 5 cm long, and attractive orange scaling bark.

Elm diseases

The symptoms of Dutch Elm disease are distinctive, but as elms suffer from a range of ailments it would be as well to understand the different signs of disease or deterioration that you may encounter.

Apart from a bacterial slime that shows itself as coloured streaks on the bark (often below fallen or pruned branches), and sap sucking

insects that discolour the leaves with masses of pale dots towards autumn, there are three organisms that are potential problems with elms. Two beetles are at present in this country causing damage to trees, and have sometimes been mistaken for Dutch Elm disease, so far not known here.

Elm-leaf Beetle (*Pyrrhalta luteola*)

This was confirmed at Mount Eliza, Victoria, in February 1990, although it was evident in the area for four years before its confirmation. It is elm-specific and overwinters as an adult that, in spring, lays its lemon-shaped eggs under the leaves. The larvae (which are yellow, spotted, and with two stripes on their backs) hatch in one week and skeletonise the leaves, rather like the pear and cherry slug, before pupating in the soil below the tree or at the base of the trunk. Four generations may be completed in one year and the damage is severe.

The main symptom of this problem is the skeletonised leaves. While the beetle can spread (there have been outbreaks in other parts of Victoria) and is cause for serious concern, it is quite different from the deadly Dutch Elm disease.

European Elm-bark Beetle (*Scolytis multistriatus*)

This beetle is the carrier of the fungal Dutch Elm disease. Certainly in Victoria it is widespread and thriving where elms are widely planted. Although most deadly when transmitting the fungal spores it is also capable of causing considerable damage itself. It was first officially recorded in Victoria in 1974. These beetles and their larvae feed and breed on sickly, stressed and dying trees, often in the crotches of branches where they bore holes through the bark to the sapwood where they leave characteristic scribbles and engravings.

The relatively recent introduction of these two beetles indicate how

easy it is for the disease to be introduced to the country despite stringent quarantine restrictions on the introduction of elm wood to Australia.

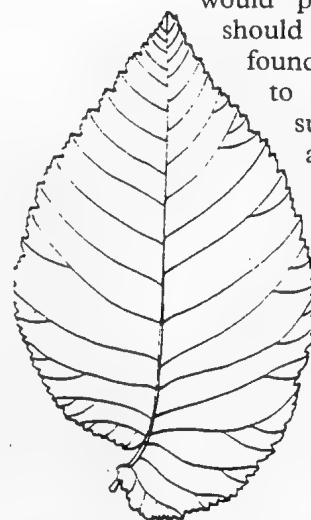
Dutch Elm disease

(*Ophiostoma ulmi*, formerly *Ceratocystis ulmi*)

Transmitted by the Elm-bark beetle as it feeds on the young green twigs, fungal spores of the Dutch Elm disease grow on eventually to block the water conducting tissues of the tree. This produces the characteristic symptom of the disease, leaf wilt. Wilting leaves generally curl, turning first yellow then brown before falling from the tree long before normal leaf-fall. Wilting and leaf death occur on just a few branches at first, but eventually spread throughout the tree. Infection and death of the tree may take place in a single season. It is estimated that 10 to 15 years would probably see the almost complete devastation of Australia's elms. Once here it

would probably recur should new hosts be found and is known to persist on sucker growths after the adult tree has been killed. In Europe the disease appears to proceed in cycles with epidemics followed by periods of quiescence.

It has both mild and virulent strains. →



above, *Ulmus x hollandica* (Dutch Elm)

right, *Ulmus parvifolia* (Chinese Elm)

Drawings by Anita Barley, all drawings are two-thirds actual size





The first infected trees found in Auckland were just a few hundred metres from the docks and elm wood packing cases are suspected as the source of the disease.

Resistance to Dutch Elm disease

No elms are fully effective against Dutch Elm disease, and much research has been done in Holland and the USA to find resistant strains. Much of the early research in Holland received a major setback when in 1973 resistant strains fell to an aggressive strain of Dutch Elm disease. It is also clear

that some species are much more resistant than others. Recent research has centred around breeding experiments with the Himalayan *U. wallichiana*, which is not in Australia. We do have other Asian species; the highly resistant Chinese Elm, *U. parvifolia* is one that is available, while the Siberian Elm, *U. pumila*, is known in Victoria only from a single tree growing in the Blessington Street Gardens at St. Kilda. In Adelaide there is a specimen at the Waite Agricultural Research Institute arboretum (incidentally the impressive tree collection at this institute, over 200 genera and 750 species, has recently been published as an inventory that is on sale to the public). This too has a

above: *Ulmus procera*, Royal Parade Melbourne

right: *Ulmus glabra* 'Camperdownii', Hamilton Botanic Garden, Victoria

photos by -
John Hawker



pleasing form and a good record of resistance.

Preparing for the worst

It is hardly being pessimistic to expect that Dutch Elm disease will arrive in Australia. All the indications are that this will be sooner rather than later, with the Elm-bark beetle well established and ready to do its worst. Research on Elm-leaf beetle is being carried out at Burnley, led by John Osmelek, while the European Elm-bark beetle has now spread and settled in. Observers in Australia have been to Auckland to see the disease and to prepare a strategy should there be an outbreak here. An American entomologist and expert on the disease has been sponsored on a brief consultation and discussion trip.

There are a number of precautions that can be put in place immediately. Quarantine restrictions should be as tight as possible. Elm-bark beetle populations should be reduced to a minimum by diligent pruning and removal of old branches, stumps and trees, the prunings being carefully disposed of. Public and Municipal garden staff should be made aware of the symptoms of Dutch Elm disease so that infected trees can be rapidly detected and eradicated as soon as possible.

In Victoria, Barry Rowe, Minister for Agriculture and Rural Affairs, has stated that if the disease is dis-

covered in Australia the Australian Quarantine and Inspection Service of the Commonwealth Government would be responsible for funding and conducting the eradication campaign (letter in the "Age" newspaper, 3rd May).

In Melbourne a Lord Mayor's fund has reached the level where it is possible for the Keith Turnbull Research Institute to bring in from America the wasp that, if it passes rigorous testing, may be released to attack the elm leaf beetle.

Although it is very early days, we can take heart from indications in New Zealand that early reporting and action can at least check if not halt the disease.



More Plant Profiles

from **Stephen Ryan**, of *Dicksonia Rare Plants*, Mount Macedon

A Willing Weeper

When conifers come to mind we generally think of the pine, fir, or spruce forests in the mountains of the Northern Hemisphere. However, to my mind one of the world's most graceful and arresting members of this huge plant group comes from the cool mountain climate of New Zealand.

The plant in question is *Dacrydium cupressinum*, the New Zealand Rimu. For sheer elegance and form it is hard to beat.

Eventually, in its natural habitat, it becomes a forest giant to 60 metres, but this should not discourage even those with a small garden from obtaining one, for its rate of growth is slow; it can even be grown in a large tub for many years.

Dacrydium cupressinum



Like the Tasmanian Huon Pine, which is a relative, it was once prized for its durable timber, but due to excessive logging little of its timber is available today.

With a growth rate rarely exceeding 30 cm a year and its liking for cool shaded aspects I recommend it as a feature plant, either potted or planted in a fernery or under the canopy of larger deciduous trees; if potted it should be given a light root pruning every few years and repotted with fresh potting mix. Its potential life span in a tub can be substantially extended in this way. If after 20 years or so you can no longer cope and have to remove it or give it to a friend with a larger garden, you will have had good value from your initial investment.

Digitalis kishinskyi



To see its weeping fountain of drooping branches is something not be forgotten.

The specimen in the photograph is growing in a Mount Macedon garden and stands about 12 metres tall after approximately 50 years, under ideal growing conditions.

Gloves for tiny foxes

Most of us are familiar with *Digitalis purpurea*, the biennial European foxglove, with its tall spikes of magenta or white trumpets gracing the back of a border or naturalised in woodland.

Among the ranks of lesser known species come some strange and even bizarre plants that will always be a great conversation piece in any garden. Many are solidly perennial and all have attractive foliage which alone should guarantee them a place in a perennial border.

The dominant colours in many of these species are shades of bronze, brown, fawn and grey, so would you like to try a brown border instead of a white one?

Let us start with one of the most diminutive, that would be of use only to a miniature fox! *Digitalis kishinskyi* is a short perennial species, to about 45 cm, with rich dark green leaves edged with a faint silver line, with tightly packed 1.5 cm deep brown trumpets. There may be some dispute as to the correct name of this one; mine were raised from seed under this name from the English Alpine Society, whereas the RHS Dictionary of Gardening, in its supplement, lists it as ➡


More Plant Profiles continued...

a subspecies of *D. ferruginea* called *schishkinii* or *D. ferruginea* var *parviflora*.

Whatever you call it I feel it has a subtle charm and is worth hunting for.

Another species is *D. lanata* from eastern Europe, which grows to about 1.3 metres, with glossy rich green leaves and spikes of grey-white chubby trumpets netted with bronze-brown.

Once you start, you won't be able to resist the other foxgloves in this colour range, so I will list them. They are *D. ferruginea*, which grows to about two metres with small orange-brown trumpets and deep green foliage; *D. laevigata* grows to less than one metre with white trumpets heavily marked with orange-brown and fawn; and finally *D. obscura* is a slightly shrubby species to under one metre with narrow curved leaves and spikes of orange-amber and brown flowers.

So the brown border isn't impossible, but I suppose will never be as popular as the white one. 



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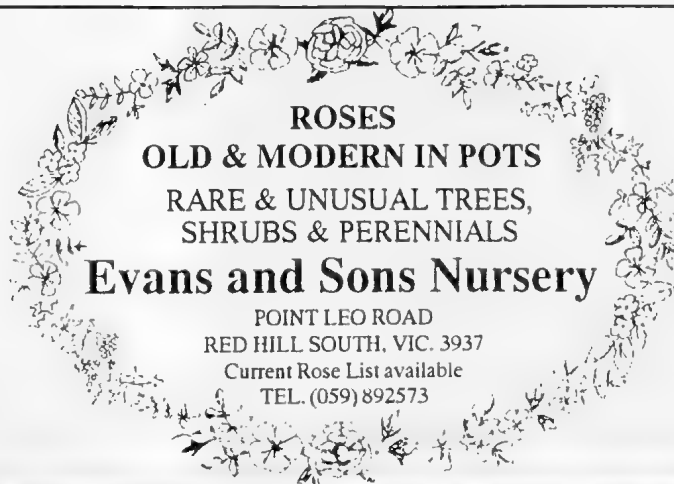
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Friends Of The Orange Botanic Gardens

by Janet Dunlop

The embryonic Orange Botanic Gardens needed publicity, interest and money. A Bicentennial grant had laid the bones of a garden on a high hill to the north of the city, but a little flesh was needed. So, in June 1985 the Friends of the Orange Botanic Gardens was inaugurated.

The Orange Botanic Gardens is part of the City's Parks and Gardens Department, so the day-to-day running of it has to fit a tight annual budget. The allotment to the Gardens has grown from nothing five years ago to a wage for a lad and about \$15,000 maintenance. The Friends are here to raise money for the necessary, but unaffordable, items.

Firstly, the Friends had to build up capital to buy essential trees. Combining the need for publicity and money, we ran Spring and Autumn "Buy a Tree, Plant a Tree" days, when the people of Orange could choose a tree from our collection and plant it themselves (with lots of photographic records) in a designated spot. This exercise has serious emotional drawbacks if a tree is eaten by hares, or dies, but on the whole these days were excellent publicity, good fund-raisers and terrific generators of new members. Those subscriptions are very important. Writing of subscriptions, last year we started \$100 Life Membership for those of us who like to belong but have trouble in remembering if we've paid. This becomes untouchable capital, generating a small income, which is added to the general funds.

Garden maintenance is a problem as the Orange City Council has only one lad for the whole area of 30 hectares. So the Friends have a working bee on the last Sunday of each month. A little weeding, a lot of planting and quite a bit of laying drip irrigation, the latter starting to make life easier for the volunteer waterers during dry summer days.

The Gardens were surrounded by land owned by the Bathurst-Orange

Development Corporation (BODC), a grand inland-city scheme of the 70s, but rapidly failing. One finger of this land intruded considerably into our southern boundary and, if developed residentially, would have damaged the Gardens' view over the City to Mount Canobolas. So the Friends' first project was to negotiate, through the Orange City Council, with the BODC to buy this land. The Friends made the initial payment and now, after being fenced with the help of two retired grazier Friends and the land being reformed into six terraces by a Friend with a bulldozer, this area is planted with our indigenous species, the highest terrace being material from Mount Canobolas, down the different local ranges and foothills to the creek/rainforest/riverine.

The plants for this, and for 90% of the whole Garden, have been collected and propagated by Mick Harvey and his students, using the glasshouse and facilities at the Orange TAFE.

With the threat of encroaching suburbia, and the fear of environmental and visual horrors, the Friends were prodded into action by Professor Carrick Chambers to lobby the State Government to transfer the needed slivers of land from the BODC to the Orange City Council. A worthwhile greening of Australia, improving the quality of life? No. The Orange ratepayers will buy the land; on very generous terms, of course.

Part of the Bicentennial grant was used to provide a Horticultural Therapy/Display/ Kiosk Building. Slowly this is being completed, as of course the major money ran out three-

quarters of the way through. But, as awards and grants come in, more work is done and by spring everything should be functional. The Friends took over the furnishing of the Reception/Display and Kiosk area and have installed kitchen cupboards and floor coverings in both areas. Email Ltd gave us a refrigerator and AGL Western Ltd a gas stove, saving us at least two fund-raising functions.

The building is being let for receptions and dinners, and the Friends have a home. The rent money is in a separate account and goes towards maintenance, gas, electricity and, eventually, improvements.

So the Friends of the Orange Botanic Gardens are both economically useful and dedicated to preserving the flora of the Central Western Highlands. An urgent need in these days of increased land use for grazing and pine plantations.

Editor's Note

This is the final article in our series on "Friends of Botanic Gardens", which has covered most of our major botanic gardens as well as several regional ones. The series has demonstrated the vast amount of voluntary effort and fund-raising without which our botanic gardens, both large and small, would be hard pressed to maintain standards, let alone afford improvements.



The bridge across the dam





The Japanese Garden

AT

THE ROYAL TASMANIAN BOTANICAL GARDENS

*To commemorate the ten-year Sister City relationship between Hobart and Yaizu, an exchange of gardens took place between the two cities. **Tony May**, Superintendent of The Royal Tasmanian Botanical Gardens, describes Hobart's Japanese Garden.*

The Japanese Garden in Hobart was the result of a collaboration between Yaizu landscape architect, Mr Kanjiro Harada, and the Royal Tasmanian Botanical Gardens' own landscape architect, Dr Josef Vitesnik.

Following traditional Japanese garden design, Mr Harada

centred the plan of the garden around timber, stone, water and Japanese plants. The construction and supervision of the Garden was the responsibility of Dr Vitesnik, who adapted the design to suit Hobart's climate and sloping terrain. In return Dr Vitesnik designed an Australian Garden for Yaizu, which featured many hundreds of

Australian plants donated by the Gardens. The plan also included an Australian barbecue. Prior to work commencing on both these gardens, Mr Harada and six of his staff visited Hobart to get an idea of the locality, soil, etc, and similarly Dr Vitesnik and myself visited the fishing port of Yaizu for the same reason.

The Garden, which was commenced in April 1985, was funded jointly by the State and Commonwealth Employment Programme and cost about \$400,000. The construction provided training for 16 previously unemployed workers over a period of two years; these assisted the permanent landscape staff under the direction of Dr Vitesnik. Over \$30,000 was donated to enable the purchase of 18 Japanese lanterns, including a three metre Japanese Pagoda, all of which came from Japan. The Japanese Bridge, arbour, and water wheel were made from Huon pine and the water wheel was built by the woodwork students at Hobart Technical College. Different to most Japanese gardens landscaped outside Japan, the Garden consists only of plants which have their origin in Japan. Included among these are conifers, azaleas, bamboos, maples, flowering cherries, iris, hostas, and many others.

The soil removed to make way for the series of ponds was reused to create the "snow-capped" Mount Fuji at the top of the Garden. Just below the mountain is a waterfall which feeds into a series of ponds below. The water is recycled at the rate of 1,800 litres per minute by a 7 hp pump.

As there was no stone available at the site it was necessary to obtain this from other areas. This included 200 tonnes from Queenstown on the rugged west coast of Tasmania, 250 km from Hobart. This stone is famous for its unusual colours of green and copper, due to the

mineral content found in this area. The collection and delivery of the stone to the site was made possible by the Tasmanian Army Reserves transport division. Altogether over 27 trucks visited Queenstown over a period of three months to collect the stone. The rest of the stone used, mainly dolorite, came from quarries around Hobart.

The Japanese Garden, which was completed and officially opened in 1987, helped the Royal Tasmanian Botanical Gardens win the 1987 Tourism Award for Outstanding Achievement in tourist attractions. The opening was performed by the Hon P.C. Hodgman MHA, and was attended by 150 guests including the Mayor of Yaizu, Mr Hattori, as well as its designer Mr Harada and 20 other delegates from Japan.

During the past three years the Garden has been one of the most popular places for the 300,000 people who visit each year. Many weddings are conducted there, in which case we ask for a donation. Funds are used to help improve other areas of the Gardens which cannot normally be funded by the Gardens' budget.

In April 1987 the wedding of actor Hiroshi Fujioka and Keiko Torii was held in the Japanese Garden. The wedding was reported by seven newspapers in Japan with combined sales of about seven million copies per day. A 20 minute documentary film of the wedding was also shown on four National Japanese channels to an audience of more than sixty million. The first place Japanese tourists want to visit when they come to Tasmania is the Japanese Garden, where these two idols were married.

Guided tours of the Gardens are available and bookings may be made by telephoning the Gardens office on (002) 34.6299. With plenty of parking space and only a short distance from the city the Gardens are a must for all to visit and enjoy.

opposite page: The large waterfall flowing into many small ponds, with Japanese maples, bamboo, conifers and one of the many Japanese lanterns to be seen in the garden

right: The little stream of water is ideal for the planting of Japanese iris, water lilies; other plants are bamboo and miscanthus



Nursery Notes

Bundanoon Village Nursery

— an old fashioned nursery in a garden setting.

Bundanoon Village Nursery has a reputation for stocking a wide range of unusual cottage garden and perfumed plants, together with a high degree of personalised and informed advice.

Bundanoon is in the Southern Highlands of New South Wales, halfway between Sydney and Canberra and about two hours drive from each. This small village is a well known tourist destination, being on the edge of the Morton National Park. The nursery was established eight years ago by Howard Nicholson and Trisha Arbib.

Perfume in plants is a quality not always considered by nurseries. As well as violets, lavenders, fragrant leafed herbs and pelargoniums, dianthus and heliotrope the nursery sells at least eight different wistarias, including *W. venusta* 'Alba' with fat heads of creamy flowers, seven jasmines and hard to find viburnums like *V. x juddii*, *V. carlesii* and *V. bitchiuense*. Scented rhododendrons include 'Princess Alice', which has a rich sweet aroma of nutmeg, 'Lady Alice Fitzwilliam' and species such as *R. dendricola*, *R. nuttallii*, *R. maddenii* and *R. fragrantissimum*. These rich perfumes can be contrasted with the fresh scent of *Illicium anisatum*, and the distinctive wintersweet and witch hazel. These latter two, together with daphnes and luculia, take perfume into the winter garden.

Amongst hardy perennials and bulbs you will find *Asphodelus fistulosus* in large chive-like clumps and delicate pink-veined flowers, *Geranium renardii* with its interesting scalloped leaves, whitish-pink Stoke's Aster, a white perennial sweet pea, herbaceous paeonies, and the white flowering ginger or Garland Flower, *Hedychium coronarium*.

Other perennials of interest include *Anemone rivularis*, epi-

mediums, the original wild primrose and double and semi-double auriculas.

A bulb list is issued occasionally, and many rare bulbs are available from time to time, including *Galanthus*, *Tulipa*, and *Crocus* species, the Black Lily, *Arum palestinum*, blue ixia, various amaryllis including the white 'Hathor', *Anemone nemorosa*, pleiones and species cyclamen and gladiolus. The nursery also stocks unusual plants such as tree dahlias, Huon Pine, Tasmanian leatherwood, pink and white echiums, the pink form of the tea plant, *Camellia sinensis*, climbing *Hydrangea petiolaris*, the balsam poplar, *Populus trichocarpa*, several dwarf and ground cover willows, *Leycesteria formosa* with rich claret-coloured berries loved by pheasants, and *Rheum* species.

This really is an old-fashioned nursery, as far from the supermarket approach as you can get. It surrounds the house where Howard and Trisha live. Howard, who started life as a farmer, gave up his jobs as literary agent and cook, and Trisha gave up hers as an education researcher, to do what they like best. Their house is overflowing with their own collections of garden books and catalogues, seeds and bulbs for propagation.

Howard is the bulb expert while Trisha gained her experience in local nurseries and studying for a Horticultural Certificate. They will give advice on the spot and find the plant you need; they will also hunt for plants they don't have in stock and for a small fee will visit local gardens to give planting (as opposed to landscaping) advice.



Trisha and Howard in the display garden.

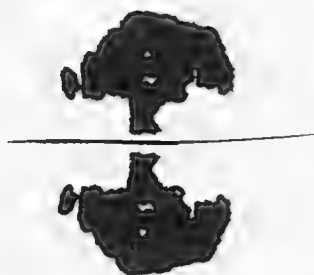
The atmosphere is relaxed. You can take your time to browse and wander through the garden. Here plants are set out in beds for propagation and for display; thus you can get an idea of how the plants grow. Of course, not everything for sale is in the garden, and vice versa. There is also a formal herb garden and an area where they are experimenting in growing some old-fashioned roses in semi-shade. You can have a guided tasting tour of the herbs and unusual salad plants, such as mustard lettuce and mizuna. This spring Trisha and Howard will be running occasional day courses on growing and cooking with herbs, flowers and unusual salad plants and vegetables.

Because this is a real nursery, all plants are well cared for but not pampered, so they are tough and will easily make the transition from nursery to garden. Most are frost hardy though many will grow on the coast as well as in the highlands. If a plant won't grow where you live they will tell you so.

There are no potting mixes, sprays or fertilizers for sale, but there is a reasonably priced range of terracotta pots, chimney pots for use as garden ornaments, and an increasing range of rare salad and vegetable seed. In the pipeline are out of print and antiquarian gardening books.

Bundanoon Village Nursery,
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Cuppacumbalong - "Meeting of the Waters"

Karen O'Clery writes about a "sanctuary of rural tranquility", only 25 minutes drive from Canberra's City Centre

Cuppacumbalong Homestead nestles between Mount Tennant (named after a local bushranger) and the Murrumbidgee River, adjacent to the village of Tharwa. Cattlemen once sat on the wide verandah of the homestead and bid for prize bulls being auctioned in the terraced gardens below. Today the homestead is open to the public as a craft centre with the Pavilion restaurant, the Narek exhibition gallery and spacious display areas showing the work of leading Australian craftsmen, including those working in the studios on the Cuppacumbalong property.

Where once fine merino and stud cattle were bred, quality products from Australian raw materials are individually made. The tranquil pastoral landscape remains with sheep grazing in paddocks adjacent to the oasis of exotic trees and shrubs planted long ago in the formal gardens.

Tharwa Drive, turning off the Monaro Highway, passing the historic Lanyon Homestead and continuing over the 1895 ironbark truss bridge at Tharwa, this was the track walked by early Australians, fired by gold fever, heading for the Kiandra Goldfields. It is now part of Tourist Drive 5, encompassing some of the most beautiful rural and river landscapes in the National Capital Open Space System. Fifteen minutes walk upriver from the homestead is the unique Cuppacumbalong Cemetery; a circular wall built up from ground level to eight feet, with stones hauled from Mount Tennant, it contains the graves of members of the De Salis family, who owned the 18,000 acre station from 1856 to 1894.

Due to flooding of the Murrumbidgee, the De Salis homestead was destroyed but the site is marked by a large wistaria planted along the original verandah. The Snow family built a third homestead in 1923, higher above the river and overlooking the original gardens.

The Craft Centre

The existing building, with its wide verandah and spacious rooms, lends itself to the array of quality craft; ceramics and glassware; leather products; handwoven woollen articles; silver jewellery; furniture, boxes, bowls and platters made from native timbers such as blackwood, myrtle, sassafras, cedar and jarrah. The craftsmen are able to survive without Government grants or funding; the resident craftsmen are provided with low rental workshops which is possible because of adjacent marketing.



The wistaria, planted in the 1860s

Malcolm Cooke works in a large garage-like structure near the homestead. Plates, bowls, jugs and other functional forms wait on racks for either drying or glazing after bisc firing. Malcolm has completed numerous commissions for corporate and government clients, and in 1987 won an international ceramics award in Zagreb.

Fine furniture and a range of production items such as wine racks, wall clocks and hand mirrors are produced by David Upfill-Brown and his cabinetmaker, Sean Hayward, in the Fine Woodwork Studio. David describes himself as a designer craftsman, spending many hours on the design concepts through drawings and scale models. Some of his commissions are dining room furniture for the New Zealand High Commission and the Speaker's Chair for the new Parliament House.

A few years ago a Californian named Al Martinez strolled through the gates of Cuppacumbalong, liked the atmosphere and left briefly to return with his hand tools. Al worked with David for a short time while his own studio was constructed and now teaches woodcarving and makes individual boxes to commission.

Enigma Design, incorporating the design skills of Carole Newman and furniture making experience of Grant Rollinson, is the most recent studio to be established. Their abilities range from furniture design and completion of individual furniture to total concept design and manufacture for homes and offices. Their recent commissions include conference and boardroom tables for the Law Society of Australia.

Enquiries regarding individual or group visits, commissions or general information are welcome on (06)237.5116



View from the bottom of the steps to the front verandah

The Cuppacumbalong gardens

The gardens have evolved through the attentions of a number of owners starting with James Wright, who built the first homestead in 1848, after moving from Lanyon. However, it was during the ownership of the De Salis family that many of the existing fine old trees were planted, including the Lombardy Poplars lining the banks of the Murrumbidgee from Cuppacumbalong to Tharwa. They also planted the elms near the tennis court and an avenue of elms leading to the cemetery.

The De Salis family built a second, larger homestead in 1886-88 at the south end of the tennis court and on the front verandah they planted the wistaria previously mentioned. The layout of the lower gardens relate to the siting of this second homestead whereas the top terrace was established by the Snow family after 1923.

Another feature of the lower garden is an old and beautifully shaped pink hawthorn, thought to have been planted by the De Salis family. The charm of the Cuppacumbalong gardens comes not only from the perimeter of large trees but also from the design of narrow entrances, opening out to wider vistas and meandering into intimate nooks and hidden spaces.

Due to their historic significance, the lower gardens are maintained by the ACT Administration, while the upper gardens are nurtured by the Cuppacumbalong Craft Centre. Over the past few years the gardeners have been adding many more bulbs, flowering perennials and annuals, as well as old fashioned roses.

Note

Karen O'Clery is Director of the Cuppacumbalong Craft Centre.

SUMA PARK

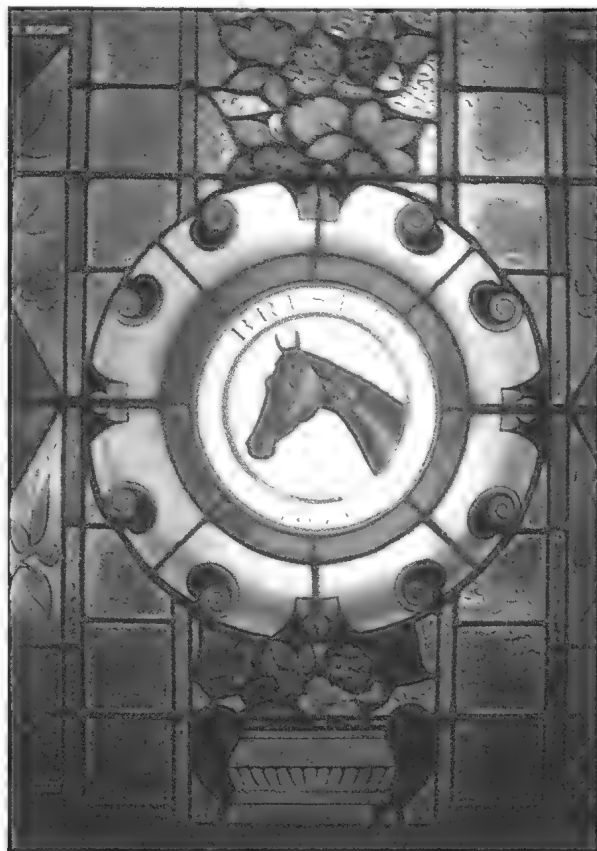
Gail Thomas visits a former racing stable and stud farm, now a restaurant and orchid nursery.

Suma Park, formerly known as Frankfurt-on-Sea, is at Marcus Hill, near Queenscliff, on Victoria's Bellarine Peninsula. The large single storey dichromatic brick villa was built in the 1880s for James Wilson, of St Albans, Whittington. The property was originally designed as a racing stable and stud farm for James Wilson following the sale of his St Albans stud in 1876.

Suma Park is similar in style to St Albans, which is well known, particularly as Phar Lap was once stabled there for a brief period, prior to his famous Melbourne Cup win.

Stables and training tracks

A scale model of the property by apprentice jockey Hyne, who detailed the buildings as they were prior to 1900, is evidence of the vast proportions of the complex. The existing large stable building was one of two weatherboards, used to house 24 horses, and was insulated with canvas, lined with horsehair, and bracken fern from the property was used as a padding for loose boxes.



above, The Briseis door.

below, Suma Park Homestead. (photos by G. Thomas)



The present jockeys' rooms were attached to the stables, and other outbuildings provided for an engine house, coach sheds, smokehouse, poultry and pig runs, and a dairy as well as quarters and dining rooms for the staff.

Down from Wilson's Hill, south of the Bellarine Highway, circular shell grit training tracks and a mile straight – which gave the Wilson horses an advantage at Flemington – completed the lavish facilities.

Getting there

The railway adjoining the property was used to ship horses to Geelong or Melbourne. Today the railway is used as the Bellarine Peninsula Tourist Railway, providing scenic steam train rides between Queenscliff and Drysdale, and a new rail siding opened at Suma Park by the railway offers visitors the unique opportunity to take the steam train to Suma Park for afternoon tea or to visit the nursery. There is also a ferry service between the Mornington Peninsula and Queenscliff, so there is no shortage of transport facilities in the area!

The homestead

Built later than the service buildings, and overlooking Queenscliff and Port Phillip Bay, the existing homestead still boasts original features of detailed plaster ceilings, wooden fireplace surrounds in every room, with each spacious room having 3.7 metre high ceilings. The house is being restored to its former glory, and the gardens are being enlarged.

A unique treble

A filly, Briseis, bred by James Wilson at St Albans Stud won a number of prestigious races in 1875-76 in both Melbourne and Sydney. After being kept "out of sight" for six months, she came back to win the Victorian Derby, Melbourne Cup and the Oaks, a treble unique in Victorian racing history. Briseis was ridden to Melbourne Cup victory by an aborigine, P. St Albans. It is said he was named after the stud where he lived, as there was some doubt as to

his actual father. It is thought that he was about 12 years old when he won the Melbourne Cup. It is also on record that one P. St Albans was absent from the Connewarre Public School on 7th November 1876 – Melbourne Cup day!

As a memorial to a wonderful filly, Suma Park features the Briseis door and hitching post. The door was made in England for James Wilson, and is in original condition. It features, as a centre of the leadlight panel, the head of Briseis, inscribed "Briseis, 1876". The hitching post was cast at the Ballarat foundry and weighs 100 kg. It is one of 25 such posts awarded to Melbourne Cup winners in the latter part of the 19th century. Its inscription reads "Presented to J. Wilson (sen), Briseis, Melbourne Cup 1876".

Suma Park to-day

Suma Park was purchased in December 1987 by Ken and Rhonda Whitehead, who have converted it into a restaurant with the rear section being a cafe, and designed along the lines of a glass conservatory, which overlooks a cottage style section of the garden. A herb garden has appropriately been planted adjacent to the kitchen, while fruit trees on the property, including apples, quince, nectarine, and grapefruit will also provide bounty for the restaurant. There is an old peppercorn tree on the property, and a Norfolk Island Pine believed to be around 80 years old. The cypress trees are between 50 and 60 years old; however, a number of them had been cut down prior to the present owners purchasing Suma Park.

Adajacent to the homestead, some ducks systematically worked their way around the garden beds, obviously keeping any potential pests at bay, and I would assume that duck eggs may be another local item on the restaurant menu! They also frequent the dam not far from the house, as do the resident geese. The dam, and trees nearby, also attract the local birdlife, including rosellas.

Ken Whitehead informed us that 3,000 trees have been planted on the property. There are 1,800 locally seeded eucalypts, consisting of four

varieties and 1,200 black and drooping sheoaks. A section beyond the dam will later be planted with lavenders, some of which also feature in the kitchen herb garden. Looking across at the spectacular bay views in one direction, and rural scenes opposite one finds a relaxing atmosphere, and in the paddock below a flock of sheep contentedly grazing are Suma Park's resident lawnmowers!

As the trees mature they will give added protection from prevailing winds in the more formal garden area, and attract further local birdlife onto the property.

The orchids

A feature in the restaurant will be cymbidium orchids which are being grown on the property at the Marcus Hill Nursery, which is managed by Mr Chris Hack, a builder by trade, with 25 years experience in horticulture, who also intends to grow orchids for the export market. Mr Hack said that orchid growing began as a challenge, as the plants were supposedly difficult to grow. He found this not to be the case, but said that the difficult part is getting perfect flowers for show work and the cut flower market, where florists will take no lesser quality.

Originally from South Australia, Mr Hack took the opportunity of establishing this impressive orchid nursery in a region which has proved to be an idyllic climate for orchid growing.

At present, the nursery contains 40,000 orchids at various stages of development, but expansion plans are to build up to eight or ten similar shadehouses, with areas under rain-proof covers for flowering plants. The cut flower section has a target of 70,000 plants. This should eventually establish Marcus Hill as Victoria's largest orchid growing centre.

Mr Hack grows the orchids under sterile conditions in poly-carbonate flasks on agar jelly, which provides the proper nutrients to assist in their growth. After about 12 months, they are placed in community pots, then left for a further 12 months before being grown on for three or four years to flowering size. As well as producing

orchids for the local market, Mr Hack has set his sights on exporting orchids, with the lucrative Japanese market being one of the main targets.

Visitors are welcome to tour the project and conducted tours and talks can also be arranged. Plants and cut blooms are available for purchase at the nursery.

Another project at the nursery is growing herbs and vegetables in containers for use in the restaurant. Pots of sage, thyme, dill, chives, marjoram and other culinary herbs are in the shadehouse, while vegetables include capsicums, beans, tomatoes, zucchini, and a number of lettuce varieties.

Future expansion

The future at Suma Park looks at further expansion, not only with the nursery extending its number of orchids and growing a range of vegetables and herbs, but Ken Whitehead has plans for 14 self-contained free standing cottages, situated away from the homestead, but still featuring rural and sea views.

Restoration and refurbishing of the stables will allow house guests to stable their own horses and enjoy riding on the property.

It is encouraging to see the connections with its former racing identity still being preserved at Suma Park, providing an opportunity for visitors with horse or garden interests to share in the project which the Whiteheads have undertaken.

Suma Park is on the Bellarine Highway at Marcus Hill, Vic. 3225. Tel (052)52.1724.



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ARTISTS IN THE GARDEN

1. Valerie Gordon (born New Zealand, 1949)

Selected biography

- 1980-81: Ceramics Certificate, East Sydney Technical College
- 1982: Post Certificate ESTC. Set up and worked at the Ross Street, Glebe, production workshop.
- 1984: Joined Inner City Clayworkers Co-operative Gallery (ICCG) in Glebe.



Group Exhibitions

As well as exhibitions at ICCG, Val has participated in exhibitions at the following:

- 1983: Seacons Gallery, North Sydney
Market Row Gallery, Sydney
- 1988: Mud Women Meet Newcastle, Tikat Gallery, Newcastle
- 1989: Figure and Face, Jan Jones Contemporary Art Gallery, Bowral
- 1990: Interpretations in Clay, Goulburn Regional Art Gallery

Awards

- 1982: First Prize – State Bank Award
- 1989: Ron Brennan Award – The Teapot Show, ICCG

Publications

- 1981: Pottery in Australia
- 1989: Art Craft International

A Personal Statement

I get great satisfaction from combining two of the most enjoyable facets of my life, claywork and gardening.

To do this I make showpiece planters that enhance the qualities of specific plants.

Gardening and ceramics both require time and care to create beauty that is lasting. The majority of my current work is made in terracotta. I love its robust, vibrant quality and the lively effect once it is painted with coloured clay slips or terra sigliatta.

I also produce domestic ware. Pots for storing spuds in, vases, baking dishes, mugs, platters, teapots, etc. All with cunningly built in good working function. So they're comfortable to use and are consequently used often.

They're bright and cheerful, easy to live with, and become part of someone's life, rather than sitting on a shelf looking "nice" and gathering dust.

I have a happy life, busy (very), and lots of contact with good friends. Other interests in my life include music, reading, aerobic dancing, sailing and food.

I have been teaching in a part time capacity since 1981, predominantly within the TAFE Colleges in New South Wales. At present my main teaching is at Mount Druitt Technical College, where I have been teaching part time since the middle of 1982.

I have given specialty workshops in the areas of slip cast mould making, decorative techniques encompassing underglaze, slip painting and trailing, overglaze majolica and brushwork. Other skills include throwing of domestic ware and bigware, handbuilding, sculpture, studio set-up, co-operative selling, glazing, packing and firing kilns.

My future commitments include writing a book on the process of decorating ceramics from a technically practical viewpoint.



This is the first of a series of articles on contemporary "artists in the garden" which will include potters, sculptors, furniture makers, and others.

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Requests for Catalogues should be forwarded by 30th November as only a limited number are printed each year.



Shows and Societies

Society for Growing Australian Plants

The Society is a non-profit organization with district groups throughout Australia. These hold regular meetings, host flower shows, visit display gardens, organize bush walks, and promote the growing of Australian plants. The Society's quarterly journal "Australian Plants" is widely accepted as an authoritative publication on the Australian native flora. Further information regarding the Society, including the address of District Groups and Regional Offices, is available from the SGAP (New South Wales Region), 3 Currawang Place, Como West, NSW 2226; or phone (02)528.2683.

Australian Herb Society Inc.

Members receive a quarterly magazine, access to an extensive tape lending library and seed from the herb and vegetable bank free. Cost of membership is \$17 with an initial enrolment fee of \$5. For further information and application form please write to the Secretary, PO Box 110, Mapleton, Qld. 4560.

Australian Geranium Society Inc.

The Society was founded in 1957 to promote interest in all plants within the family Geraniaceae. Informative monthly meetings are held at the YWCA, 5-11 Wentworth Avenue, Darlinghurst, Sydney, from 2.00 pm to 4.30 pm.

An annual subscription of \$10 entitles members to a quarterly journal posted, attendance at meetings and the opportunity to participate in all other activities of the Society. Two shows are held each year on the second Saturday in July and October at St Andrews Church of England Hall, Hill Street, Roseville, NSW, from 11.00 am to 5.00 pm.

Coach tours to specialist geranium nurseries and other places of horticultural interest are organized during the year. New members and visitors

are always welcome. Further information can be obtained from the Hon Secretary, Mrs G. Perry, 118 Thorney Road, Fairfield West, NSW 2165; tel (02)604.1742.

Australian Camellia Research Society (NSW Foundation Branch)

Meetings are held on the second Monday of each month at St John's Church Hall, St John's Avenue, Gordon, at 8.00 pm. Hon Secretary Mrs O.M. Donnelly, 18 Browning Street, Turramurra, 2074.

National Rose Society of Australia

The State member Societies of the National Rose Society of Australia meet monthly in each of the six States. Membership fees vary around \$20 per year and include quarterly news and a glossy annual. Further details from State Secretaries as under:

NSW	(02)871.8142;
Qld	(07)397.2707;
SA	(08)264.0084;
Tas	(002)43.6742;
Vic	(03)877.4301;
WA	(09)367.6717.

Three regional shows will be held this spring as under: Hunter Valley, 18th and 19th Oct at Pender Place, Church St, Maitland; Illawarra on 27th and 28th Oct at Figtree High School, Gibson Rd, Figtree; and Parramatta and Hills on 3rd Nov at Masonic Hall, 186 Rowe St, Eastwood.

African Violet Association Inc.

The objects of the Society are to promote a better understanding of the culture of African violets and other Gesneriads. Day and evening meetings are held each month except December, at the Ella Community Centre, Dalhousie Street, Haberfield, NSW, the day meetings commencing at 10.00 am on the second Monday of the month and the evening meetings at 7.30 pm on the fourth Monday of the month.

At each meeting a library is available, there are plant and supply sales tables and a plant identification service. In addition, the Association publishes a bi-monthly magazine and holds an annual show. Hon Membership Secretary; Mrs G. Lind, 53 Kibo Road, Regents Park, NSW 2143; tel (02) 645.3316.

Iris Society of Australia (NSW Region)

Meetings are held on the first Thursday of February, May, August, September, October, November, and December, at St John's Church Hall, St John's Avenue, Gordon, NSW at 8.00 pm. All visitors are welcome. A bulletin is posted to correspond with the months that meetings are held, with results of minor competitions, future events, membership news and cultural notes.

The Annual Show is to be held at St Albans Church Hall, Pembroke Street, Epping, on Saturday 20th October, from 12.30 pm to 5.00 pm. Annual membership fees; \$12 single, \$14 family. For further information write to the Hon Secretary, Mrs Heather Pryor, PO Box 11, Gordon, NSW 2071.

Heritage Roses in Australia Inc.

The Society was founded in March 1979 and is a fellowship of those who care about old garden, species and shrub roses. As members are widely scattered regular meetings are not held, but members maintain contact through the journal which is issued four times a year. Where members are in close geographical contact Regional Groups have been formed which meet informally and enjoy such activities as attending Heritage Rose days in each others' gardens, visiting gardens where old roses are grown and treasured, and swapping cuttings of old roses and companion plants. At present there are 18 such groups around Australia.

Enquiries should be directed to the Hon Secretary/Treasurer, Mr Carl Thomas, Elizabeth Farm, RMB 1350, Cathkin, Vic. 3714.

Australasian Native Orchid Society (Victorian Group Inc.)

Meetings are held on the first Friday of each month, excluding January, at the National Herbarium, Birdwood Avenue, South Yarra, at 8.00 pm. A friendly group, we look forward to welcoming new members and introducing them to the joys of cultivating native orchids.

Monthly meeting activities include plant commentaries, local and interstate speakers whose topics are varied with emphasis on cultivation techniques. Members display a large variety of cultivated plants on a non-competitive basis and the sales table features a large selection of orchids provided by members.

Each month a bulletin is mailed to members and contains a wealth of knowledge gained through experiences of orchid growers. We have a special group for beginners to visit different growers' homes and see how they cultivate their orchids; a Terrestrial Study Group and an Epiphyte Study Group meet regu-

larly to study orchids in detail; an annual plant auction is an opportunity for members to expand their collections; the Tuber Bank is a source of terrestrial orchids which is operated by post at a minimal cost; social activities include field trips, shade and glass house visits and weekends away; the annual Spring Show is Melbourne's best display of native orchids.

Annual membership is \$8 per family, payable on meeting nights, or by post to ANOS Victorian Group, PO Box 285 Cheltenham, Vic. 3192.

There will be a magnificent display of native orchids at the Society's Spring Show this year. This will be held on Saturday 6th October from 11.00 am to 6.00 pm, and on Sunday 7th October from 9.00 am to 4.00 pm, at the National Herbarium.

Geranium and Pelargonium Society of Sydney

The Society will hold its 1990 Spring Show at St James Church

Hall, 48 Belmore St, Burwood, NSW on Saturday 20th October, from 9.00 am to 5.00 pm. Admission \$1.00.

Queensland Daylily Society

Members receive a regular newsletter and the Society will hold a Daylily Show on Saturday 1st December at St Anthony Hall, Stephen St, Toowoomba, from 11.00 am to 4.00 pm. Membership \$5.00 per annum; details from C. Mumford, 146 Diber St, Wynnum, Qld 4168.

Hemerocallis Society of Australia

Membership includes a subscription to The Australian Daylily Journal and membership of the nearest regional branch. Membership benefits include participation in plant auctions and loan of slides. Annual subscription is \$12.00; details from H. Oxley, School of Management, University of Canberra, PO Box 1, Belconnen, ACT 2616.



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Product News

NYLEX GARDENA, firmly established for several years as market leaders in the home gardening equipment field, further enhance their position with the launch this spring of an impressive range of new irrigation equipment and precision garden tools.

Irrigation equipment

The "Rolls Royce" of the firm's sprinkler range, the Excellent Vario 320, is a new superb quality oscillating sprinkler, capable of covering an extraordinarily large area - 320 square metres. It can be adjusted for both sideways and forward throw, giving it added flexibility for irregular shaped areas; six small adaptors are easily adjusted to alter the sideways water flow. It also has a cleaning pin and drain screw for easy removal of any impurities. Precision made nozzles mean that no puddling occurs.

Also available is the Excellent Vario 280, which has all the features of the 320 apart from the ability to adjust for sideways throw. It will cover an area of 280 square metres. Recommended retail prices are approximately \$75.00 for the 320 and \$50.00 for the 280.

The new Nylex Gardena Six-pattern Sprinkler is extremely flexible, with six adjustable spray patterns. It has been developed for watering irregular shaped areas such as nature strips and narrow beds; it can actually water in a square or rectangle as well as in conventional circles. The simple dial is adjusted to any of the six patterns to cover a square, oval, full circle, semi-circle or strip. Recommended retail price is approximately \$25.00.

Two new Fan Jet Pop-ups, the 100 and 300, provide the ability to adjust the spray throw pattern as well as the flow rate. Available in full circle down to quarter circle, they have a recommended retail price of around \$14.00 for the 100 and \$21.00 for the 300 series.

A new Gear Drive Pop-up gives

maximum water coverage, a huge throw of 11 metres radius. It has three adjustable built-in heads, which means that even water coverage can always be achieved regardless of the area being covered. Recommended retail price is around \$75.00.

A versatile Outdoor Shower, useful for pool-side or camping, has a water flow adjustment so the amount of water can be controlled without going back to the tap. Height can be adjusted to suit any adult or child, and the stout tripod stand means that the shower has stability even on a windy day. Recommended retail price is about \$75.00.

Precision tools

Nylex Gardena have added five new cutting tools to their already extensive range.

Swivel Edge Clippers have blades that can be swiveled up to 90 degrees either side, giving nine different cutting positions and the ability to reach hard to get to areas. Xylan coated blades ensure clean and rust-proof use. Recommended retail price is \$45.00.

Heavy duty Snip Snap Scissors, with quality stainless steel blades, will serve most outdoor and indoor cutting needs. A great gift idea at around \$15.00.

An easy to use Wavy Hedge Trimmer provides simple and exact cutting due to the wavy upper blade which prevents branches slipping through. The precision blades are made from hardened steel and there is adjustable tension. Recommended retail price around \$40.00.

An Anvil Lopper has two lever actions, resulting in a reduced amount of energy needed in the cutting action, and a By-pass Lopper will cut through 4.5 cm branches with ease; the Xylan coated blades ensure friction-free cutting and there is adjustable tensioning. Recommended retail prices for both loppers is around \$50.00.

Noryda Pond Kit

This is a do-it-yourself pond kit for the smaller garden, consisting of a potable liner, two by two metres,

a "Little Giant" pump and an Australian designed filter box specially designed so that the pump doesn't need daily cleaning, as is the case with many models. The liner, .30 mm thick, will not tear yet is flexible enough to allow any shaped pond to be designed. It is potable, which means that it cannot harm fish.

A step by step guide on how to instal the pond is included in each kit, at a recommended retail price of around \$250.00.

GREEN EARTH FROM YATES

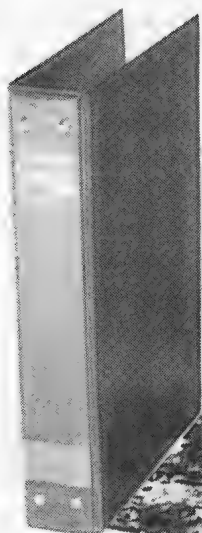
After two years of research and development Yates this spring have introduced a range of environmentally sensitive garden products.

Called Green Earth, the new range consists of nine products - four fertilizers, an organic compost maker and four plant protection products.

The fertilizers are based on natural ingredients; feathermeal, vegetable meal and blood and bone, reinforced with a microbial concentrate to help improve soil health. The four micro-organisms in this concentrate are naturally occurring in most soils; they assist in the breakdown of fertilizer and thus make nutrients more readily available in the soil.

The four fertilizers in the range are a vegetable garden organic fertilizer, one for flower gardens, one for indoor plants and an organically based lawn fertilizer which contains a small amount of urea in addition to the other ingredients.

The four plant protection products are a trigger-pack aphid-mite spray using fatty acids such as are commonly found in household soap and which kills aphids and mites by attacking the fatty protection around their bodies; a caterpillar spray containing rotenone and pyrethrins; a garden insecticide based on pyrethrins which can also be used indoors; and an ant and roach dust which also uses pyrethrins.



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Vol. 7, No 3:

A New Herb Garden - Burrendong Arboretum - Mazes (II) - The Rococo Garden in Painswick.

Vol. 7, No 4:

Violets - Alister Clark's Daffodils - Lachenalias.

Vol. 7, No 5:

Kangaroo Paws - A Cottage Garden in South Australia - Alister Clark's Roses - The Ruspoli Garden.

Vol. 7, No 6:

Gardens of the Goldfields - Plant Collecting in New Caledonia - Camellias.

Vol. 8, No 1:

Louisiana Iris - A Garden in The Blue Mountains - Clematis - Plant Conservation - Berberis.

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Buddlejas - New Old-Fashioned Roses - A Botanist In China - A Display Garden Of Australian Natives.

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A Desert In The City - Cambridge Botanic Gardens - A Garden In The Dandenongs - Decline And Demise Of Some Victorian Urban Gardens.

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Principles of Tree Replacement.

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Plant Conservation in Three Continents - Hardiness in Eucalypts - An Uncommon Passion Flower.

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Cockatoo to Daintree - Vireya Rhododendrons in Sydney - Growing Pecans - The Botanical Collections of the Austrian Federal Government - A Japanese Garden in Brisbane.

Vol. 9, No 2:

Daffodils For The Future - Plants Of The Bible - Garden Furniture - A Contemporary Melbourne Garden.

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Bizarre Bulbs - Gardens Of Southern India - Lead Ornaments and Statuary - A Small Sydney Garden - A Garden Centre For The Disabled.

Vol. 9, No 4:

A Proposed Tropical Botanic Garden for Northern Queensland - Autumn Colour - Propagating Roses - Cistus - An English Country Garden.

Vol. 9, No 5:

Perennials For Midsummer - Roses On Sydney's North Shore - Historic Gardens of The Tidewater Area, USA - Plant Collecting in South Africa.

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Breeding for insect and disease resistance

Many plant breeding programs to-day concentrate on resistance to insect attack and disease. However, as Dr Bruce Ames, Chairman of the Biochemistry Department of the University of California and inventor of the Ames Test to assess the carcinogenicity of chemicals, points out, plants naturally produce a large number of toxins to kill, repel or hinder pests. Dr Ames is concerned that breeding edible plants for insect and disease resistance may increase their natural toxins to dangerous levels. For example a new potato cultivar has not been marketed because it was found to contain excessive amounts of solanine and chalconine which are poisonous to humans as well as insects: a new insect-resistant celery cultivar very high in natural pesticides called psoralens has caused dermatitis among workers handling it.

It is worth noting that changes in diet, such as reducing the intake of saturated fats and salt, are proving to have major beneficial health effects. (From 'Avant Gardener', published by Horticultural Data Processors, New York)

The Australian floriculture industry

The domestic cut flower market is estimated to be \$260 million per year, but Australia has a low per capita consumption of cut flowers compared with some other countries. At \$15 per head, this is little more than half that of France (\$28 per head), a third that of West Germany (\$45) and Italy (\$48) and less than a third that of the Netherlands (\$52). Exports reached \$10.6 million in 1987/88 and now outstrip cut flower imports by \$6.3 million. However, Australia still holds only 0.09% of the total export market in cut flowers and the potential to expand this is seen as almost limitless.

(Source: Victorian Farmers Federation Flowergrowers Group)

Kicking the cigarette habit

In an article in the Garden Club of Australia quarterly newsletter, Dr John Douglass is quoted as saying that sunflower seed oil tends to cause a glandular output similar to that caused by tobacco. He recommends that smokers munch a handful of new, unshelled sunflower

seeds every time they feel the urge for a cigarette. According to Dr Douglass sunflower seeds stabilise the nerves and the abundant vitamin B they contain helps to rebuild the nervous system.

Courses on historic parks, gardens and landscapes

Short courses at the Centre for the Conservation of Historic Parks and Gardens (attached to the Institute of Advanced Architectural Studies, University of York, England) during 1991 include:

Planting and Upkeep of Old Gardens (8th to 11th January);

Trees and Woodlands in the Landscape (16th to 18th January);

Paving and Hard Surfaces in Historic Areas and Sites (8th February);


Protecting the Rural Heritage, Landscapes (13th to 15th May), and

Protecting the Rural Heritage, Development Control (16th to 17th May).

Further details are available from:

The Secretary, IoAAS,

The King's Manor, York, YO1 2EP.



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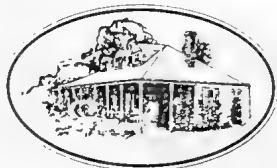
Building For The Garden *Michael Green*

Provides basic guidelines for building paving, paths, driveways, retaining walls, raised garden beds, fences, timber decks, pergolas, screens and barbecues. Shows where to locate particular structures and how to integrate them into the garden plus information on selection of appropriate materials.

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From The Goldfields To The Alps

Keva North describes a visit to the historic goldmining town of Beechworth, and Bright, gateway to the Victorian Alps.

Our holiday this year took us, for the first time, to the north-eastern corner of Victoria. We had heard about the glorious autumn colours of that region and were not to be disappointed.

From the border city of Albury a further drive of just over 40 km takes one to Beechworth, a town steeped in history. Gold was first discovered there in 1852 and in its heyday it was a busy, bustling town, centre of one of Australia's richest goldfields.

Gold was still being mined there in the 1920s, but to-day the town has only reminders of its past - fine, solid granite buildings, wide streets and many restored wooden cottages with trim gardens. Over 36 buildings are classified by the National Trust.

We visited both town and country gardens and spent some time wandering round the vast, park-like grounds of Mayday Hills Hospital, which contain several magnificent specimen trees.

Beechworth has a number of fascinating galleries,

housed in historic buildings; like the Buckland Craft Gallery, run by Sue and Allan Fox, and Jan and Andrew Roseby's Beechworth Gallery. Sue Fox told us about the Beechworth Garden Heritage Festival, to be held for the first time this spring, from 17th to 24th November (see Calendar of Events in this issue).

From Beechworth we drove through the small town of Myrtleford on to Bright, which lies in the Ovens Valley, with the Ovens River running through it. As well as providing access to the major ski resorts of Mount Buffalo, Falls Creek and Mount Hotham, Bright has made a name with its Autumn Festival, when the deciduous trees of the valley are ablaze with colour. Delaney Street, at the far end of the town, with its avenue of alternating pin oaks and deodars, is magic to the photographer. During the Festival several private gardens are open for inspection, and there are art exhibitions and other events. ➔

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Thursday 29th November
Thursday 6th December



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Delaney Street, Bright



Merrimeet Place, Bright (all photos Keva North)



The road to Mount Beauty

We were driven to the neighbouring village of Wandiligong, which also has a long history and which is to-day a centre for growing hops and tobacco; there also several apple orchards, too. Harrietville, a few kilometres further on, presented another blaze of colour; in fact the whole valley as far as Mount Beauty was spectacular with autumn colour.

The Bright and Ovens Valley Tourist Association is now promoting "Springtime in Bright", from 20th October to 6th November, with garden open days, guided walking tours, gold panning and a golf tournament. Rhododendrons, camellias and azaleas will be a feature in many gardens and no doubt this spring festival will be every bit as successful as the autumn one.



Next May "**Gardentours**", which is associated with The Australian Garden Journal, will be conducting a five-day tour of the Beechworth-Bright area, and we hope that many of you will join us and discover for yourselves the magic of this corner of Australia. Subscribers will be notified of the details just as soon as these are finalized.

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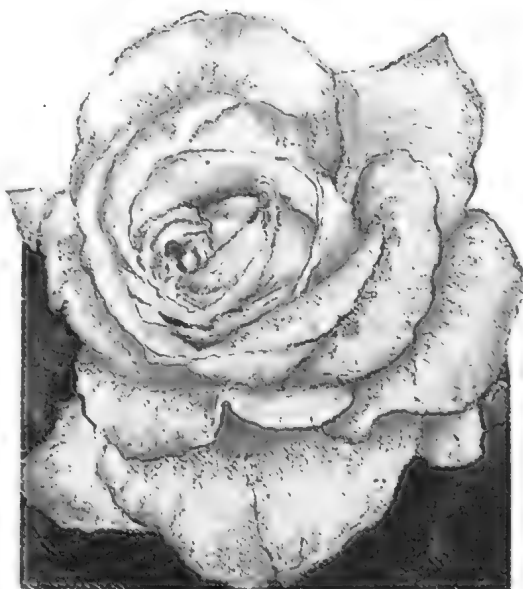
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2. Contest closes on 9th November 1990.
3. Entries must be on original coupon as provided.
4. All entries become the property of Australian Garden Journal Pty Ltd. Entries not completed in accordance with these conditions or received after the closing date will not be considered.
5. The judges' decision is final and binding on every person who enters. No correspondence will be entered into. Chance plays no part in determining the winner, all entries will be judged on correctness and creative merit.
6. Three equal prizes will be awarded: value \$150 each.
7. Prize winners will be contacted by registered mail and names will be published in a future issue.

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Closing date 9th November 1990

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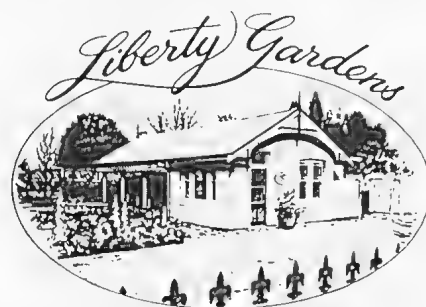
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5th Flower and Plant Trades Exhibition

Earls Court, London, 5th to 7th Oct 1990.

Springtime in Bright

Sponsored by the Bright and Ovens Valley Tourist Association, 20th Oct to 6th Nov 1990. Telephone Secretary on (057)55.1453.

4th International Heritage Rose Convention

Christchurch, New Zealand, 22nd to 25th Oct 1990.

Beechworth Garden Heritage Festival

Beechworth, Victoria, 17th to 24th Nov 1990. For details contact Gavin Dougherty, Out of Town Nursery, Mayday Hills via Beechworth, Vic. 3747 or Sue Fox, Buckland Gallery, Ford and Church Sts, Beechworth, Vic. 3747.

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Perth, Western Australia, 3rd to 5th Feb 1991.

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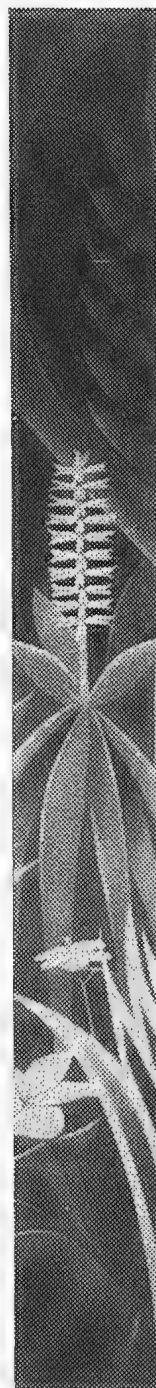
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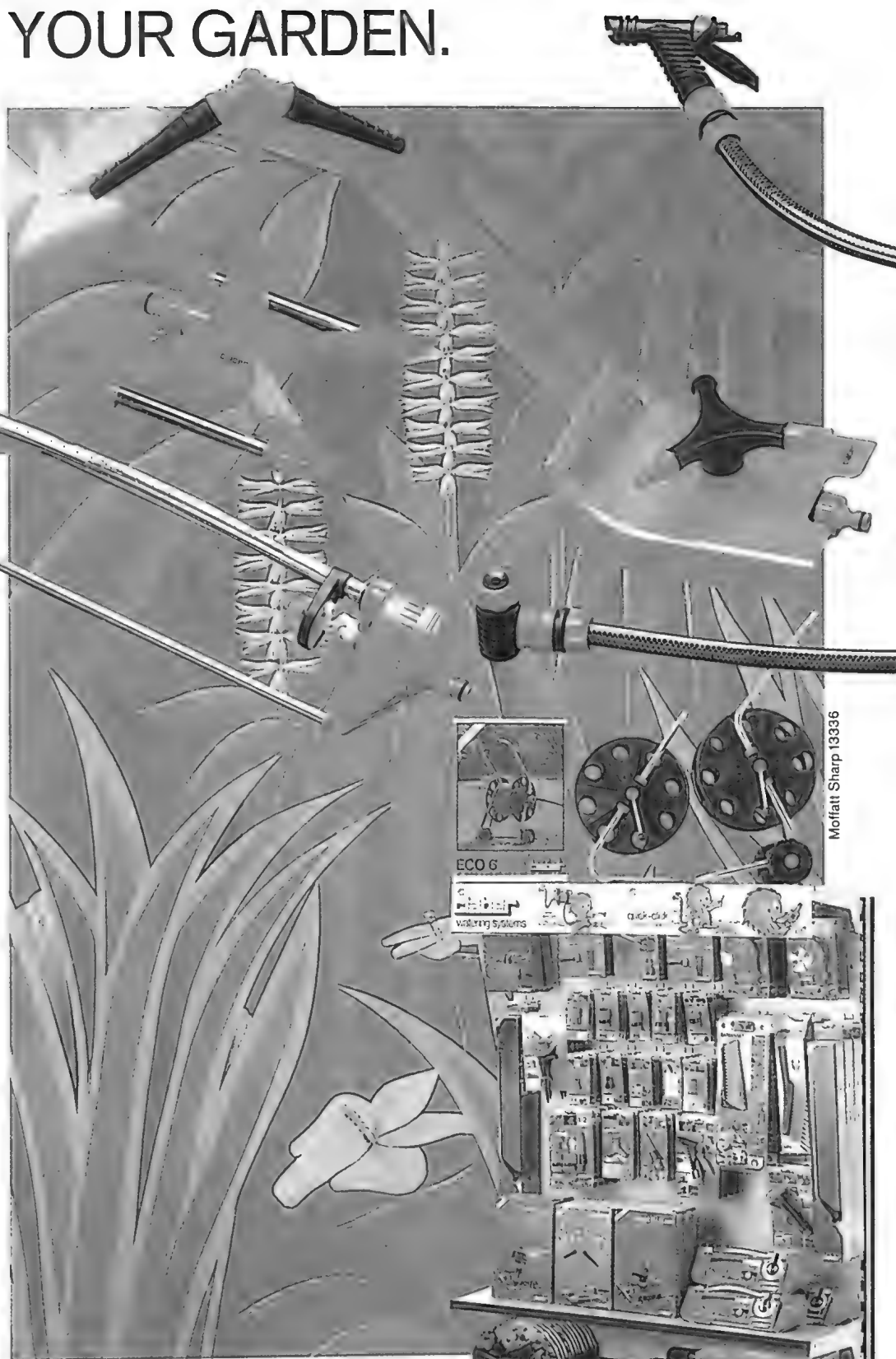
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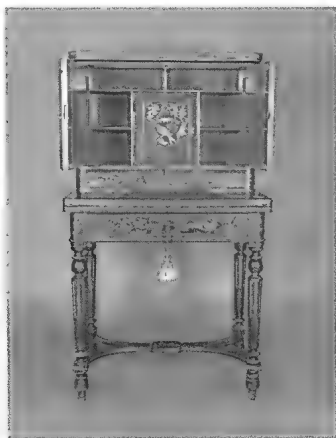
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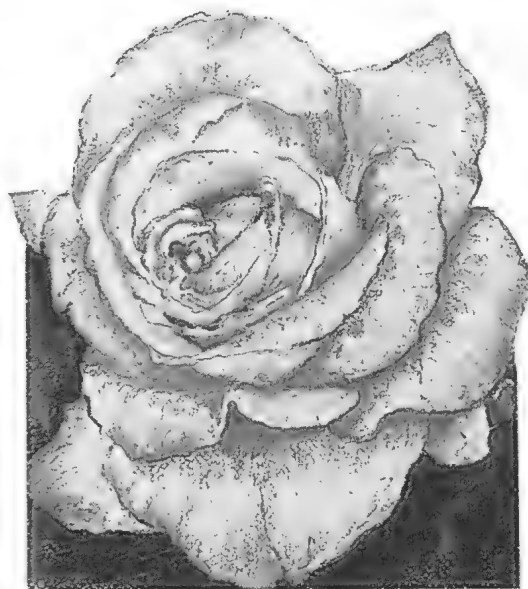
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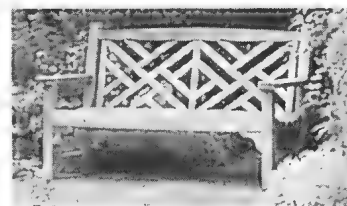
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Front cover:

Gladiolus tristis (photo Keva North)

Gardening Where We Live

"In a garden you don't get what you deserve, you get what survives".

It could be the quote of the year. The words are those of Dr H. Marc Cathey, Director of the United States National Arboretum.

Dr Cathey goes on to talk about a "new ethic" in American gardening, a sophisticated naturalism that promotes healthy plants and benefits the environment generally. He emphasises the need to encourage diversity by pointing out that in the past plants in the wild have maintained ecological balance by adapting to climatic change. Now, by "replacing jungle, wetland and prairie with ranch and farm, city and road, we have limited plants' opportunities to adapt to environmental change". The price of this interruption of the natural cycle is that we must now take over the development and select plants adapted to projected climatic change. By choosing "tough" plants we help the process that has been thwarted by agriculture and urbanization.

His comments were prompted by the discovery, made during the preparation of a new Plant Hardiness Map, that some 23 states are now registering cooler temperatures than those shown on the last map, another eight are showing cold zones dipping further south or warm zones declining.

The theme of this new naturalism is well taken up in "American Horticulturist" (Journal of the American Horticultural Society), June 1990, by writer Anne Lovejoy, who gardens in Seattle. In an article entitled "Gardening Where We Live" she urges us to fulfil our dreams by enhancing our gardens' natural inclinations. "Gardening where we live doesn't mean that we can't draw inspiration from any place but our own backyard, but it does require us to learn more about our particular territory".

American gardening, she says, can be as varied as America itself. "Rather than seeking to codify a single American school of garden making we can rejoice in the many American styles, celebrating the emerging



strengths and character of each region in turn". Observing natural plant relationships while walking through woods and fields, she tells us, can be as instructive as visiting gardens and arboreta.

Gardening where we live means taking advantage of what nature has to offer, not copying it wholesale. By definition gardening is an interference with nature; nature unassisted rarely achieves what most of us would consider a garden. The poet Wordsworth, himself an accomplished gardener, realised this when he urged us:

"Work where you can in the Spirit of Nature, with an invisible hand of Art".

Learning to garden where we live, it seems to me, is the way to go if we are to achieve a truly Australian garden ethos.

TIM NORTH



*From us all at the
Garden Journal
Christmas Greetings &
Happy Gardening in 1991*

PROFILES

SUSAN IRVINE, is married with three daughters, all grown up and leading busy lives. She studied at the Universities of Queensland and Heidelberg, Germany, and for most of her professional life was a teacher, moving to Victoria in 1973 as Headmistress of Lauriston in Melbourne.

On leaving Lauriston she bought a 200 acre property at Malmsbury in Central Victoria, with an old stone cottage, deserted quarries and wetlands. Here she established "Bleak House", a four acre rose garden to which was added later a nursery and horticultural bookshop.

Distance from Melbourne proved a problem, so Bleak House is now leased and Susan is establishing a three acre rose garden at Gisborne. She holds the Rose Collection under the auspices of the Ornamental Plants Collection Association. A special interest is Australian-bred roses, in particular those of Alister Clark. She writes regular articles for "The Age".

PROFESSOR GEORGE SEDDON

was Dean of the Faculty of Architecture and Planning at the University of Melbourne from 1982 to 1988. He was Director of the Centre for Environmental Studies from its inception in 1974 until the end of 1981, when it was amalgamated with the Department of Town and Regional Planning to form the School of Environmental Planning.

From 1972 to 1974 he was Head of the School of History and Philosophy of Science at the University of New South Wales, and before that was in the English Department and Philosophy Department at the University of Western Australia. He has also taught at Winchester College in England, the British Institute, the University of Lisbon in Portugal and the University of Toronto. In 1970 he spent a year as Professor in the Department of Geology and Geophysics at the University of Oregon, and

has also given courses in Environmental Planning at the Instituto Universitario di Architettura in Venice.

He was born in Berriwillock, Victoria, in 1927, took an Honours Degree in English at the University of Melbourne, studied science at the University of Western Australia, and completed a MSc and PhD in Geology at the University of Minnesota.

Professor Seddon has published books and papers on a wide range of literary and scientific subjects. His books include 'Swan River Landscapes', 'Sense of Place; a landscape assessment of the Southern Mornington Peninsula', 'Man and Landscape in Australia', 'An Open Space System for Canberra', 'Somewhere to go on Sunday; a Guide to Outdoor Melbourne', 'A City and its Settings; Images of Perth'. His latest book, now at press, is an environmental history of the Snowy River.

During his years as Director of the Centre for Environmental Studies, Professor Seddon actively promoted landscape architecture in a variety of ways, launched 'Landscape Australia' for Ralph Neale and was the major force behind the appeal that in time endowed the Elisabeth Murdoch Chair of Landscape Architecture. He was the invited Australian representative at the Second Landscape Planning Conference in Hanover in 1990, and has recently been appointed by the State Government of Western Australia and the City of Perth to conduct an International Design Competition for the Perth foreshore.

His present positions include those of Professor Emeritus, University of Melbourne; Professorial Associate, Vice-Chancellor, University of Western Australia, and Professor, Istituto Universitario Architettura di Venezia.

Don't Miss... Our Next Issue — (February / March)

- **George Waters** describes the remarkable garden at Lotusland, in Santa Barbara, California.
- **Esther Wettenhall** visits one of the oldest intact gardens in Victoria, tended by six generations of one family.
- **Tom Garnett** writes about Helianthemums, and **Robert Angus** about Hostas.
- **Gail Thomas** makes some interesting discoveries in and around Daylesford, in Victoria, and **Mary Ellis** visits a small park on the South Gippsland Highway, behind which lies a fascinating human story.

and:—

- VCAH Burnley begins its centenary year; **Claire Pitts** brings us up to date on the College's wide ranging facilities and activities.

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Some Gladiolus Species

BOB MAGNUS shows that not all
“gladis” are blowsy, garish and vulgar.

Floral symbols can be very powerful. Think of Scotch thistles, cactus in Arizona or even Norfolk Island pines on Manly beach and you will know what I mean. Think of Dame Edna Everage and her floral symbol, the “gladi”, and you will also know what I mean. Blowsy, garish, vulgar, even crass, gladioli are synonymous with the middle class Australian suburban matron of ten years ago.

In this article I would like to introduce you to some gladioli that are neither blowsy, garish nor vulgar, and definitely not crass.

When the first traders of the Dutch East India Company plied between Europe and the fabled Spice Islands of India, Ceylon and Indonesia they stopped at the Cape of Good Hope for supplies before throwing themselves to the mercies of the “Roaring ’40s”. These first intrepid sailors were intrigued by the unique vegetation of the Cape and it was not long before they were taking home paintings, descriptions and even vegetative material seeds, cuttings and bulbs of the plants they found.

Among the first of these plants were members of the Iridaceae family — *Freesia*, *Sparaxis*, *Ixia*, *Watsonia* and *Gladioli*, and even by the time Captain Arthur Phillip and the First Fleet had set sail for Australia various *Gladioli*, notably *G. alatus*, *G. tristis*, *G. cardinalis*, *G. carneus* and *G. undulatus* from Southern Africa were, along with European native species and others from around the Mediterranean, being grown in English gardens. Some of these and their hybrids I would like to describe.

Any book on gladioli — “Edna Everage gladioli” that is — will tell you that their optimum growing conditions are a light sandy loam, that they flower 90 days from planting, in midsummer, that they have huge ruffled petals, definitely no perfume, etc. So when you discover *G. tristis*, for example, you may be forgiven for not recognising it as a gladiolus at all. With thin grass-like foliage, it appears hesitantly in autumn and grows best in heavy quite boggy soil. The greenish-yellow flowers appear in late September and six weeks later it disappears underground for another six months rest. Its fragrance can



Gladiolus carneus (syn. *G. blandus*) photos B. Magnus

almost drive you out of the house on an October evening, and the spawn that each corm produces guarantees that once you have it in your garden you will have it for

evermore, provided that it is happy there.

Next is *G. carneus*, about the toughest little "gladi" you are likely to meet. This group is known collectively as "Painted Ladies" and they flower from late September until early November in flesh-pink (hence "carneus") tones, generally with a darker blotch on the lower petals. They seldom need staking and are profuse in both progeny and flowers. Like *G. tristis* they will tolerate very wet winter conditions. *G. carneus* flourishes in Sydney, Canberra, Melbourne and Adelaide and in all places that I have heard of in between. There appear to be quite a few forms, some slightly taller and some smaller than 50 cm. All are equally garden-worthy.

Next is *G. cardinalis*, known in South Africa as the Waterfall Gladiolus or New Year Lily, both names being self-explanatory. Large, bright crimson flowers to 75 mm (3 inches) wide with a white blotch outlined in darker crimson grace this lovely plant. *G. cardinalis* is the most regal of the gladioli discussed here and also the tallest. Growing to around one metre, it does well in dappled shade to full sun and responds to a dressing of rich compost. Like the two previously mentioned species it will tolerate quite wet winter conditions, but can handle moist summers too. *G. cardinalis* is dormant for only a short while in high summer, putting out leaves again in March. I suspect that the *G. cardinalis* available here may be a hybrid as they seem brighter and slightly larger than those found in South Africa. They also flower considerably earlier (mid October in southern Tasmania) and, at least for me, are reluctant to set seed.

These species were the ones that gardeners of the early 1800s experimented with. No sooner were these delicate newcomers growing and flowering in English



Gladiolus byzantinus

and Dutch conservatories than those who had managed to acquire them set about improving them. This was because, for all their charm, character, fragrance and beauty, these South Africans were not really happy in the cold damp of northern Europe.

The Cape of Good Hope has a Mediterranean climate, rather similar to much of southern Australia, with long hot and dry summers and cool wet winters. The native gladioli began their annual growth cycle with the autumn rains and grew through cool wet winters to flower and set seed in spring; they then lay dormant through the hot dry summer. This growth cycle was most unsuited to northern Europe, where spring is the time of awakening and summer that of flowering and setting seed.

The first important hybrids were the work of Colville and Sons Nursery of Chelsea. In about 1823, by crossing *G. tristis* with *G. cardinalis*, some very interesting progeny resulted. There

are not many plants that have stood the test of time as well as these little gladioli, and after 150 years they are still being grown and have not been much improved on. They were named

G. colvillei, though botanists would dispute the validity of this name as they are hybrids and not a true species. None of the references I have found give a clue to the colour of the original *G. colvillei*, but I suspect it was the red one we know as *G. colvillei* 'Rubrum', with the colours of *G. cardinalis* but the slender character of *G. tristis*. It produced a pure white sport with purple anthers, and this was named *G. colvillei* 'Alba', sometimes known as 'The Bridesmaid', and this in turn sported an all white form which was named 'The Bride'. All these are still grown today.

In Holland the Dutch were busy too, crossing *G. blandus* with *G. cardinalis*, producing what have become known as *G. nanus* hybrids. These occurred in a colour range from white through pink to salmon-red and scarlet, but all had a characteristic "eye" on the lower petals, a legacy of the *G. cardinalis* parent. Another characteristic of the *nanus* hybrids was their sideways growth habit, with the flower spike growing out at an angle of 45 degrees, usually towards the sun. This endearing habit is fine today, but was a disadvantage in upright, severely conformist Victorian times. Some of the names of these hybrids were 'Blushing Bride', 'Amanda Mahy', 'The Nymph', 'Insignis', 'Spitfire', 'Ne Plus Ultra', 'Robin Hood', 'Salmonus' or 'Salmon Queen', and 'Crimson Queen'.

While gardeners were patiently tending these and other exotic rarities the world was not standing still. Quite the contrary, in fact. European states were spreading their influence far and wide, and as their industrial might grew so did their affluence. Europe became crisscrossed with roads, railways ➡

Some *Gladiolus* Species, continued



Gladiolus carmineus

and canals, a rural tradition of 1,000 years crumbled and there were massive migrations of people from the countryside to the industrial centres and thence to colonies in North America and Australia. The new found wealth in Europe was reflected in gardening and plant collectors were dispatched throughout the world to send home an amazing array of exotic plants. Included in these were many plants from South Africa, and new *Gladiolus* species, particularly from the summer rainfall areas of Natal and East Africa. With the migration of workers to the cities a large trade in cut flowers developed and the heroes of this story were grown under glass and in the mild climate of the Channel Islands as cut flower crops. They flowered directly after the spring bulbs but before most of the summer flowers, forming a useful niche in the florists' calendar.

It did not take long for these gladioli to reach Australia, and by the late 1800s they were growing here very happily, not in the gardens of the aristocracy or under glass, but with rather wanton abandon around the bungalows of suburban Sydney and Melbourne. They were widely

planted in parks and cemeteries also, and as the climate was to their liking they sometimes naturalised onto roadside verges and paddocks. Often, where settlements were abandoned after bushfires, drought or depression, these gladioli, along with other South African compatriots — ixias, sparaxis, freesias and watsonias — popped up and still do pop up season after season.

The obvious question is — why did they all but disappear from our gardens? In short, they went out of fashion and were superseded by the new summer growing types. These new gladioli were developed from wild species growing in summer rainfall areas of East Africa; they grew and flowered in summer and were dormant in winter. This habit was rapidly seized on by European and North American growers as the corms could be planted in spring and dug up again after flowering, to be stored through cold winters. Also it was found they could be successfully planted throughout the season, flowering approximately 90 days later, thereby extending the season considerably. Later varieties were developed

that could be picked in bud, dispatched dry in boxes and still open and flower a week later and last for a fortnight — an ideal florist's flower. They could even be manipulated by cool storage to flower during winter in sub-tropical climates like Florida and Queensland, so no wonder our little spring flowering species could not compete. Ironically the day of the large hybrid gladioli has all but passed, and gardeners are now looking elsewhere.

Many of the 'colvillei' and 'nanus' hybrids have been re-discovered and many species of gladioli are being grown once again in Australia. Unfortunately, we may never find out what 'Ne Plus Ultra', 'Ackerman' or 'Orangeade' looked like, but we can appreciate the ones we do have for their ease of cultivation and prolific reproduction, as well as for their simple, artless and charming flowers. They are admirable garden subjects and given our long warm summers may be overplanted after flowering for a continuation of summer colour. They seldom require staking and as they grow through winter do not suffer from thrips. There is, however, much confusion over their nomenclature, particularly the 'nanus' hybrids so I would like to give some alternative names. The name on the left below is that by which they are known in Tasmania, and that on the right that under which they are generally marketed in mainland Australia:

'Amanda Mahy' — 'Insignis'
'Blushing Bride' — 'The Nymph'
'The Nymph' — 'Princess Grace'

G. carneus is often called *G. blandus* and is often sold as 'Blushing Bride'. No one can with absolute certainty claim that their names are correct; however we do have pictorial evidence from the 1920s which shows *G. x nanus* 'Blushing Bride' is 'Blushing Bride' and definitely not 'The Nymph'. So take care when buying corms.

Note

Bob Magnus, of Woodbridge, Tasmania 7162, is a specialist grower of species and dwarf hybrid gladioli.

Awards To Small Businesses

We are proud to announce that Australian Garden Journal Pty Ltd was selected as a finalist in the 1990 Commonwealth Bank Telegraph Mirror Awards for Achievement and Excellence in Small Business in New South Wales.

We would like to take the opportunity of thanking our printers, Pirie Printers Sales Pty Ltd of Fyshwick, ACT, and our typesetters, Chris and Robyn Rowney of Signature Jer 31:33 in Braddon, ACT, for the part they have played in helping us achieve this recognition of excellence.

We are confident that the quality of this journal will continue to improve over the coming year.



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ON ACHIEVING THE STATUS OF

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1990

Peter Wylie
General Manager
Mirror, Australian Telegraph Publications

LETTERS

Dear Tim,

We always enjoy your magazine but were particularly pleased to read in the October/November issue about the Japanese garden in Hobart's botanical gardens. This garden gives Tasmanians and visitors a wonderful opportunity to experience the special atmosphere of peace and tranquility to be found in a garden built in the Japanese style.

In these times, it is important for Australians to develop and maintain an understanding of the horticultural heritage of other countries. The link forged between the Hobart Royal Botanical Gardens and Yaizu is a positive step in that direction. Speaking as one of the few specialists in this field of landscaping, we are very aware of the appreciation of oriental landscaping that many Australians share.

Congratulations on showing us this interesting example of Japanese landscaping in Tasmania.

Best wishes,

Margaret and Ken Lamb,
Imperials Gardens Landscape,
Terrey Hills, NSW



Good morning Editor,

In the hope that you have amongst your readers a young person who may wish to use one and a third acres of bare, prime land situated only 300 yards (100 metres) from Bowral Post Office, as a garden centre.

This land is located adjacent to the formal Bowral Corbett Gardens.

Should there be amongst your readers a young person, or even an oldie, who could put this land to use, subject of course to Council permission, in an area of gardens and nurseries, I would be pleased to pass on the use of the land for payment of rates only.

Contact me by writing to PO Box 275 Bowral NSW 2576.

Yours,

Neil B. Cottee.

Dear Editor,

I am writing to let you know how much the Molong Garden Club enjoyed their recent visit to the gardens in the Bowral area, organized by Gardentours. We saw some of the very special gardens in your district.

It certainly does add to the enjoyment of the day to have a local guide and notes about the gardens, as well as being able to meet and talk to the owners about their gardens.

Sincerely,
Ailsa Pottie,
Molong, NSW.

The Sydney Tropical Centre

Over the last ten years staff from the Royal Botanic Gardens Sydney have gathered material in the Phillipines, Indonesia, Borneo, New Guinea, East Africa, New Caledonia, Tahiti, Costa Rica and Hawaii. The living collections are now richer by several thousand accurately documented species. The collections of Giant Lobelias from East Africa, neotropical cloud forest Ericaceae, and Cyclanthaceae (Panama Hat family) from Costa Rica are unique in Australia, and the Aroid collection is now probably the best in the country.

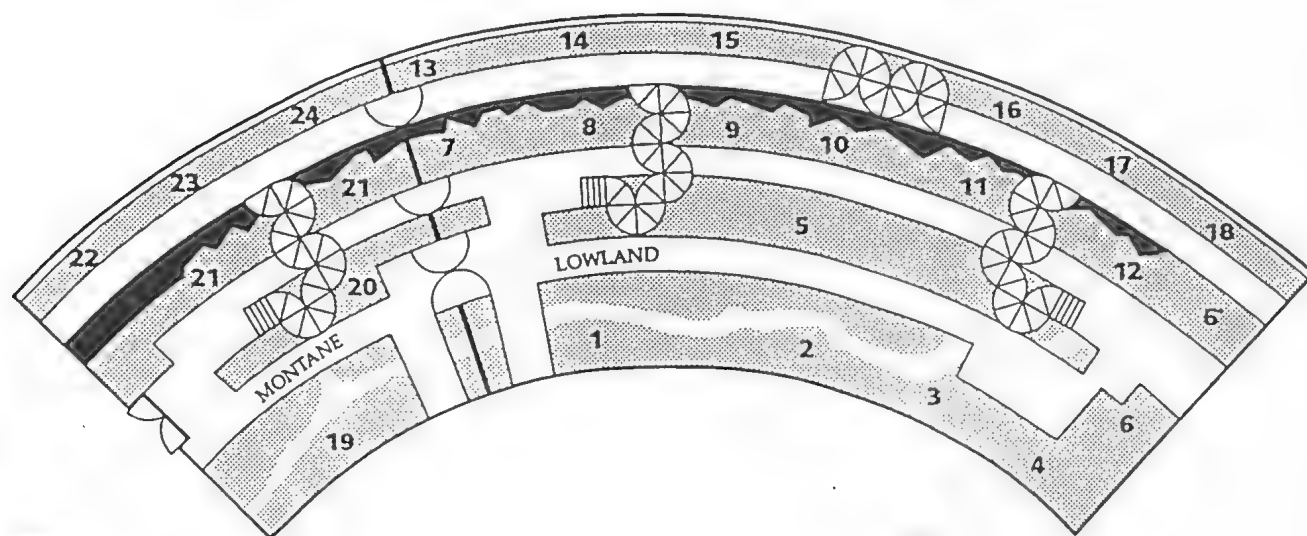
The Sydney Tropical Centre — the Arc and Pyramid glasshouses, interpretive display and outdoor plantings — now tells the story of the world's rich tropical forests.

The tropical rainforests are the most exciting, most complex and most crowded ecosystems in the world. They provide mankind with a cornucopia of food and horticultural plants, shelter materials, chemicals and pharmaceuticals. They support large indigenous populations and are the habitats for a multitude of wildlife species and influence the world's weather patterns.

Yet these ecosystems, which may be critical to the survival of humans on the planet, are among the most vulnerable in the world. Clearing of the wet tropical forests for agriculture and grazing, timber, mining, roads and urban areas pose a serious threat to their preservation.

The Sydney Tropical Centre shows the amazing wealth of these regions. The focal point of the Centre

The Arc Glasshouse — Overseas Plants



ROCKFACE

PATH

PLANT BEDS

LOWLAND PLANTS

- 1 Free-floating plants
- 2 Aquatic Plants
- 3 Flood-tolerant plants
- 4 Plants with defence mechanisms
- 5 Useful plants
- 6 Monsoonal plants
- 7 Epiphytes
- 8 Ant plants
- 9 Insect-eating plants

- 10 Water tank plants
- 11 Succulent and water conserving plants
- 12 Water and litter-trapping plants
- 13 Plants with specific germination needs
- 14 Wind and water-dispersed plants
- 15 Animal-dispersed plants
- 16 Bat and bird-pollinated plants
- 17 Bee-pollinated plants
- 18 Butterfly/beetle/moth-pollinated plants

MONTANE PLANTS

- 19 Ferns
- 20 Useful plants
- 21 Bird-pollinated plants
- 22 Temperature-tolerant plants
- 23 Insect-trapping plants
- 24 Light-screening plants



is the large glasshouses — the Arc and the Pyramid. These glasshouses are essential life support systems for Australian and overseas tropical plants that otherwise would be unable to survive Sydney's warm temperate climate. The Arc is a huge new glasshouse built at a cost of \$4 million, and covering 600

square metres. Its construction involved the fitting of 1,150 individually cut panes of 10.38 mm laminated Belgian glass.

The curved dome is divided into two sections, with plantings of exotic (overseas) tropical specimens on three levels. The larger, western end contains plants of the hot, moist tropical

lowlands while the smaller, eastern section contains tropical plants of the cooler, higher altitude (montane) regions. It is expected that this section will eventually have a misting system to provide the appropriate high altitude atmosphere.

A water course, lined by rocks and ferns, runs the length of the Arc at ground level. Visitors can walk through the Arc along platforms on two levels.

Plants in the Arc are grouped to highlight the strategies or adaptations they have evolved to cope with life in the tropical forest, rather than according to their country of origin or family.

Adjacent to the Arc and connected to it by a foyer is the older Pyramid Glasshouse, which has been entirely replanted with Australian tropical species, divided into tropical monsoon and tropical rainforest plants. It shows the wide range of the Australian tropics with its many rare, beautiful and, in some cases, endangered species. This glasshouse has an elevated walkway which allows visitors to climb through the forest.

About two hectares of gardens surrounding the glasshouses have been landscaped and planted with sub-tropical species. This forms an integral part of the Tropical Centre.

The Sydney Tropical Centre has been two years in the making, and is one of the most significant public buildings opened in New South Wales in 1990, and probably of the decade. The Arc was made possible by funding provided by the State Government, G. Hermon Slade of Vanuatu, the N and H Slade Trust, BP Australia Ltd and public donations. It was designed by architects Ancher, Mortlock and Woolley Pty Ltd, of Surry Hills, Sydney and built by Reed Constructions of Pymble. Glazing contractors were Advanced Glazing Industries of St Marys, and aluminium was supplied by Comalco.

BOOK REVIEWS

Flower Artists of Kew

Text by Professor William T. Stearn; published by The Herbert Press, London; approximately \$45.00.

Reviewed by Brian Morley

"Flower Artists of Kew", a selection of the work of 19 contemporary botanical artists who have worked at, or for, the Royal Botanic Gardens, Kew, was published on 28th June 1990 by The Herbert Press in conjunction with the Royal Botanic Gardens. The 56 fine colour plates, each with a commentary, an interesting bibliography, biographical sketches of each artist and an accessible historical introduction by Professor William Stearn, represents excellent value for the equivalent of around \$45.00.

The 160 pages are clearly printed in Baskerville and colour reproduction is good, although certain of the paintings (eg plate 49) seem to have suffered from loss of definition, perhaps as a result of reduction to fit the book format (21.5 x 28 cm). It would have been useful if the size of the original painting could have been given. I found only one typographical error, on page 34.

The book is a dual celebration of the 150th anniversary of the opening of the Royal Botanic Gardens, Kew, and the arrival at Kew of Walter Hood Fitch, the prolific botanical artist who, for some 40 years, worked under the direction of the two Hookers at Kew.

Artists such as Mary Grierson, who was artistic adviser for the book, the late Margaret Mee and Margaret Stones all maintain the high standards of earlier Kew artists such as Franz Bauer. The work of a younger generation of artists, represented here by Rodella Purves, Ann Farrer, and Victoria Goaman, is an inspiring promise for the future. The haunting images of Pandora Sellars' fritillaries, Margaret Mee's *Gustavia pulchra* or *Selenicereus wittii* are immensely satisfying.

The Encyclopaedia of Australian Plants, Volume 5

by Rodger Elliot and David Jones; published by Lothian Books, 1990; recommended retail price \$85.00

Reviewed by Glen Wilson

The set "Encyclopaedia of Australian Plants Suitable for Cultivation" must surely be one of the most prestigious series of books in the fields of horticulture and landscaping ever produced in this country. That this ambitious and courageous venture has now reached Volume 5, maintaining the same high standard with which it began, is a great tribute to the dedication and ability of the two authors, both of whom have to earn a living by other than researching and writing for these reference books, and a credit to the publishers.

Volume 5 has been keenly awaited, as it covers from Gr to J and thus includes the genus *Grevillea*, one of the most popular with Australian gardeners, as well as other favourites, such as *Hakea*, *Helichrysum*, *Hibbertia*, *Hibiscus*, and *Jasminum*.

A splendid feature of the set is that each volume continues to be self-sufficient within its own range by the inclusion of an Explanation of Text, a list of Abbreviations, a Glossary of Technical Terms, a very valuable Further Reading List, a Common Names Index and a map of Australia marked with botanical regions.

In the light of recent alarming figures alerting us to the magnitude of the creeping menaces of salinity and soil degradation, the addition of salt tolerance to the descriptions of species is particularly important. The gardening fraternity and landscape designers will find the information given under general headings very useful. This volume offers Hedge Plants, Indoor Plants (all Australian, of course), and

Insectivorous species.

Grevillea fanciers, and they are many, will be delighted to find that under this heading we have been given what is virtually a "book within a book". There are notes on: Growth Habits and Features, Cultivars and Hybridization, their use in Amenity Plantings and Forestry, *Grevilleas* for Cut Foliage, Flowers and Fruits, Medicinal Uses, Cultivation, Propagation by Cuttings, Seed and Grafts, and Potting Mixes.

As well as rounding up every *Grevillea* species they could track down, the authors have tackled the daunting task of trying to sort out and make sense of the myriads of cultivars. One look into this section at the end of the alphabetical listings will give some idea of what has been going on in that area over recent years. The problem of correct identification has been exacerbated by the unfortunate habit that some horticulturists have of naming cultivars and variations without registering them. Without the benefit of registration (with accurate records) it is difficult at times to trace the original form that was named, usually for commercial distribution. And the unscrupulous naming of seedlings after their cultivar of hybrid parents also aggravates the problem.

This volume has the same high standard of production as before, with excellent black and colour reproduction. Trevor Blake's beautiful drawings and the text have none of the intense, shiny black ink that I noted in Volume 4. And one would have to search hard to find any out-of-registering of the colour plates. The photographs themselves illustrate the plants well, as is usual throughout the series.

The price tag seems heavy at a glance yet reflects very reasonable indexing over the years since Volume 1 appeared. When compared to large, quality imports from Britain and the USA, the price is modest for the wealth of information it contains.

Perhaps not a set for every home gardener bitten by the "native bug", the books are an absolute must for all who work professionally with Australian plants. Purchased steadily, they are certainly affordable to most people who need them.

The only fitting way to conclude this review is to congratulate the authors and publishers on a splendid and valuable set of reference books that also contain good reading.

Gardening with Australian Plants

by Rodger Elliot

Planning Your Garden for Retirement

by Janet Taylor

published by Lothian Books;
recommended retail price \$9.95

Reviewed by Tim North

These are two more in Lothian Books' Australian Garden Series. As we would expect from Rodger Elliot, his contribution to this burgeoning series of inexpensive guides is as authoritative as anyone could wish. It does not, perhaps, contain much original material (how could it, at the price?) but what is there is well set out and clearly explained. More than 250 native plants are described, each accompanied by a code key indicating cultural needs.

Janet Taylor is an occupational therapist, so her book has a rather different, and very valid, approach. She deals, in simple terms, with the problems that advancing years bring, so far as one's garden is concerned, and ways of overcoming them. Safety, access, modifying layout to reduce the heavier chores, lifting and carrying weights, preventing fatigue, are all dealt with in a professional manner. The author touches, too, on hydroponics and indoor gardening. However, to many retirement means not less, but more, time for gardening, and I would like to have seen more space devoted to special gardening interests, such as glasshouse cultivation, raising new plants, entering flower shows, etc.

Sydney Wildflower Bushwalks

by Jane Mundy; published by
Kangaroo Press, 1990; recom-
mended retail price \$12.95

Reviewed by Tim North

The author takes us on ten bushwalks in the Sydney region, four in Ku-Ring-Gai Chase National Park, four in the Royal National Park, and two in the Sydney Harbour National Park. The descriptions of the plants to be seen along the tracks are excellent and help to identify the many different species. Most of the walks are prefaced by a well drawn plan, and hopefully this little book will encourage more people to venture into our National Parks and learn something of the wildlife they contain.

My only quibble with this book is its layout. The text could have been broken up with more cross headings, and perhaps a few line drawings would have been helpful. The pages are densely packed with words, which some will find a little off-putting, and the fact that all the colour plates are in the middle of the book, with numbered references to the walks on which each subject can be seen, makes it necessary to go backwards and forwards continually in order to co-relate pictures and text.

Nevertheless, this is a useful and much needed book.

Garden Style

by Cheryl Maddocks; published by
Doubleday, 1990; recommended
retail price \$45.00

reviewed by Tim North

I have little doubt that this is the sort of book that a great many Australian gardeners will have been waiting for. Just look at the sub-title for a start — 'A practical Australian guide to creating your ideal garden'.

It has to be what everyone wants — unless, that is, they already have their ideal garden, and how many can say that? And will they be disappointed? Not a bit; if it cost half as much again it would still be good value.

The book is divided into three parts. The first takes in 34 individual gardens, to describe different styles or features — a wild garden, shaded pathway, paved courtyard, romantic rose garden, etc. And it does this very well, with good colour photos, clearly drawn sketch plans and very readable text.

The second part goes into practical aspects, with chapters on paving, fences, colour schemes, ground covers, water, and so on. The third part, the shortest by far, covers topics like soil improvement, composting and propagation.

It is very much a no-nonsense book that will give inspiration to many people, both those with very little experience of garden making and those who have been at it for a while but need some new ideas. The presentation is excellent and the information given is sound.

It's a pity, though, that such a worthwhile book should suffer from rather too many typographical errors. For example, the oriental poppy is referred to, on the same page, as both *Papaver orientalis* and, more correctly, as *P. orientale*; *Alstroemeria* is spelt both with and without the first 'e'. Other errors include *Gunnera mannica* for *G. manicata* and *Anthemis tintoria* for *A. tinctoria*. The caption to the photo on page 62 names *Helleborus niger*, but the plant depicted is almost certainly *H. x orientalis*, and the caption on page 40 refers to "a spring carpet of blue and yellow daffodils" although most readers will recognize bluebells.

But don't be put off by these comparatively minor faults. It is a first rate book and a lot of people are going to find it very useful.

Man of Roses: Alister Clark of Glenara

by T.R. Garnett; published by
Kangaroo Press, 1990; recom-
mended retail price \$35.00

reviewed by Trevor Nottle

What a pleasure to receive this book at last. Ever since I first ➡

Book Reviews, continued

became interested in old roses, about 20 years ago, I have been fascinated by Alister Clark. In those days few of his roses were grown, indeed they must have been in darkest eclipse. I knew only of 'Nancy Hayward', 'Lorraine Lee' and 'Borderer' but in thumbing through old Australian Rose Annuals I found other, incomplete, descriptions and notes. What fascinated me most were the references to a marvelous collection of rare rose books, great masses of roses displayed from the gardens at Glenara, a Dean Hole Medal awarded by the Royal National Rose Society and a Vice-Presidency of the Royal Horticultural Society. Such tantalising tit-bits spurred my interest but I had not the resources to follow the story of Alister Clark any further.

How fortunate that Tom Garnett has taken up the task, at first at the suggestion of others but maintained, I suspect, by his own liking for a good story, rich in detail and peopled with many different characters. To give away details of the biography would be to spoil a thoroughly good story, which is enlivened by Tom Garnett's skillful writing and made engrossing by the scope and depth of his research. The chapters which may be of greatest interest to gardeners, those on daffodils and roses bred by Clark, have previously been published in this journal, but the significance of

Alister Clark is considerably enhanced by the remaining chapters.

The black and white illustrations show a tall and elegant gentleman and a variety of situations which suggest that Alister Clark was indeed a "perfect gentleman". He is shown as a sportsman, traveller, bloodstock breeder and family member. The coloured illustrations, most of which have been reproduced in earlier articles, are mainly of roses. One or two, unfortunately, seem to have been rather marred by poor quality control in the reproduction process.

The legend and legacy of Alister Clark lives on in his roses and daffodils, happily they are now being gathered in again by keen collectors such as Susan Irvine of Gisborne, and displayed again in public gardens such as Carrick Hill in Adelaide. Thanks to Tom Garnett that living heritage is made more valuable and has been enriched by his diligent research and fine writing.

Private Gardens of Australia

by Sarah Guest; photographs by Jerry Harpur; published by Lothian Books, 1990; recommended retail price \$50.00 reviewed by Tim North

This impressive book, combines two considerable talents. Sarah Guest has emerged quite recently as a garden writer with an observant eye, discriminating taste and an

easy, readable style. Jerry Harpur can have few equals in the world as a photographer of gardens. It is no criticism of Sarah Guest's detailed and articulate descriptions of the gardens to say that most people will buy this book because of the photographs; they are, in one word, stunning. But text and pictures complement each other nicely, so praise must be evenly divided. There are, incidentally, more black and white photographs (130 in all) than there are colour plates (98) which gives the book a rather different dimension to the general run of garden "picture books".

Understandably, most of the gardens described are long established; some have been in the same family for three generations. Most of these are well known and often visited. A few, however, are more recent and less well known. Personally, I would like to have seen more small, intimate gardens, including city gardens, but these are often hard to track down.

Those that are included are well distributed throughout Australia. Victoria, as might be expected, has the largest number (18); New South Wales has seven, Queensland, Tasmania and South Australia four each, and Western Australia three.

There are some brief biographical notes, a select bibliography and a good index.

An ideal Christmas present.

Our Tulip Time Competition Winner

The winner of our Tulip Time Competition (August/September issue) was Mrs Meryl Limbrecht, of Wahgunyah, Victoria.

Mrs Limbrecht and her husband were our guests for two nights during the Bowral Tulip Time Festival, at the Bowral Motel and Country Grill.

The correct answers to the two questions were:

1. In what century was the tulip introduced into western Europe? The Ambassador representing the Holy Roman Empire at the Court of the Sultan in Constantinople, Ogier Ghiselin de Busbecq, first noticed the flower in 1554 and took a bulb back to Vienna. By

1561 the tulip had reached Antwerp, and by about 1570 it was known in England. The correct answer, therefore, was the 16th century.

2. A tulip bulb persists for more than one season. True or false? Curiously, only three entrants answered this question correctly. A tulip bulb, unlike most true bulbs, lasts for only one season. The bulb you plant is virtually spent by the time a flower is produced. As the flower stalk and foliage die down, a new bulb is formed on top of the old one at the base of the old stalk. Therefore the bulb you lift after flowering is not the one you planted.

Peter Coats, 1910 To 1990

Peter Coats, who died earlier this year, will be remembered for his many fine gardening books - "Great Gardens of Britain", "Flowers in History", "Garden Decoration", "The Gardens of Buckingham Palace", "Beautiful Gardens around the World", and others - as well as for his long association with the English magazine, "House and Garden", of which he was Gardening Editor.

All his writing was meticulously researched and almost always illustrated with his own photographs. He had an encyclopaedic knowledge of gardens, both in Great Britain and other parts of the world, and a good grasp of horticultural practicalities.

Educated at Eton, Peter Coats throughout his life moved assiduously through the aristocracy, where he acquired the nickname "Petticoats". Often weekendening at country estates, he usually found himself advising on the replanting of a border or the design of garden furniture or a swimming pool changing room.

During World War II he became an ADC, private secretary and comptroller to the Viceroy of India, Lord Wavell, a position which gave full rein to his flair for immaculate organization. It was Coats who persuaded Lord Wavell to publish his anthology of poetry, "Other Men's Flowers".

Harold Nicholson had this to say of Peter Coats, ADC; "Never since the days of Zenophon has a soldier, and an aide-de-camp to boot, been so precise and efficient a gardener".

He had a keen appreciation of the social graces, a quick intelligence and a ready wit. His many friends spoke of his charm and kindness, while being teasingly tolerant of his social boasting, for he was undeniably a snob and a name dropper, one of the last of a particular type of urbane bachelor socialite.

Peter Coats travelled widely and visited several

Australian gardens, including Milton Park at Bowral and Kennerton Green at Mittagong, in New South Wales.

(With acknowledgment to the London "Daily Telegraph" of 8th August 1990).

Thistle Harris, 1902 To 1990

Thistle Harris was introduced to the Naturalists' Society of New South Wales, then a key conservation movement, by her teacher at secondary school, Constance Le Plastrier. This led to a meeting with David Stead, a campaigner for wildlife conservation, and later she was to become his second wife.

After completing a science degree and diploma in education Thistle made a career in teaching. In 1938 she began teaching biology at Sydney Teachers' College and she stayed there for over 20 years. In the same year, 1938, her first book, 'Wildflowers of Australia' was published, to be reprinted many times. Eleven more books on the Australian flora followed.

She was closely involved with the Wildlife Research Foundation set up in memory of her husband after his death in 1957, and the Foundation's Wirrimbirra Sanctuary at Bargo became a centre for research and education, a field study centre staffed by the State Department of Education. Thistle would regularly drive down to Wirrimbirra from her home at Watson's Bay, on Sydney Harbour, and many lived to recall the hair-raising ride down the old Hume Highway, for Thistle was blissfully unaware of any traffic that might be travelling in the opposite direction. Her visits to Wirrimbirra ceased only when friends persuaded her to give up driving.

In 1986 she received an Honorary Doctor of Science degree from the University of Wollongong. A kindly, generous and immensely knowledgeable person, Thistle Harris will long be remembered for her contribution to the study of the Australian flora and to wildlife conservation generally.

Botanica 1990

Building on the success of BOTANICA 1989, Paul Bangay chose "town and country" as the theme for BOTANICA 1990, the horticultural (rather than botanical) exhibit in Melbourne's International Festival of the Arts.

Three different areas reflected the varied needs of city living, while in the country garden formality gave way to a softer, more natural design.

At either end of the exhibition were imaginative examples of display possibilities by Kevin O'Neill - an ingenious display of vegetables at one end and a

stunning floral display in the form of a "market garden" at the end.

In his introduction to the BOTANICA booklet Paul Bangay says that he hoped BOTANICA will be "not only a showcase for landscape design as an art form but will also prove to be a source of inspiration and ideas for all who visit". It was more than that, for it showed that there are, in this country, innovative and talented garden designers and people capable of executing designs to a very high professional standard. This was a welcome contrast to the general level of mediocrity that has characterised most horticultural exhibitions in the past. Paul Bangay and his collaborators in BOTANICA 1990 should be congratulated for helping to raise the public image of horticulture and garden design in Australia.

Burnley Gardens

— *An Experimental Success*

Claire Pitts focuses on some of the very diverse areas within the gardens that are the horticultural centre of Victoria, and describes how they have been modified over time.



*The core of the Burnley Gardens design — the Principal's residence. A flowering peach, *Prunus pollardii*, and *Agathis robusta* formed part of the Gardens surrounding this building.*

When the State of Victoria was first settled in 1834, horticulture was a necessity rather than a "fruitful" industry as it is to-day. The need to experiment with new crops on new soils and in a different climate led to the development of a garden, a garden that is still Victoria's horticultural centre.

In 1848 a notable group of early colonizers gave birth to the Horticultural Society of Victoria, with the specific aim of introducing new plants of all kinds previously unknown in the State. In the following year an area of 40 acres was reserved with the intention of establishing a unique experimental and quarantine garden. In January 1863 the Gardens were opened and, despite being handed over to the Department of Agriculture around 1890, remain to-day as The Burnley Gardens. Fortunately the Department of Agriculture had the foresight to continue the work of the HSV, which later became the RHSV due to a Royal Charter given by Queen Victoria. The Department established the first School of Horticulture in Australia, and Burnley Gardens became a training ground for students under the guidance of its first Principal, Carl Bogue Luffmann.

Since these early days and under different influences, Burnley has seen many changes. Original plans, drawn up by Alfred Lynch, show a formal and geometric design that was obviously never implemented. Instead, a less formal design reminiscent of the English Landscape Movement was adopted and implemented under the influence of Luffmann, a man intent on developing landscaping principles for the Australian environment.



Circa 1954, Taken from the new Administration Building, curved garden beds were introduced to replace the "Elephant House". The sinuous curves of the lilyponds and the Principal's residence can be seen in the distance.
(photo courtesy of the Burnley Horticultural Collection, c. 1954)

The Cottage

The original Curator's cottage, a small two-bedroom weather-board structure, which was later renovated for College Principals, became the focal point of the Gardens. The layout involved a circular path enclosed by a larger semi-circular garden commencing directly behind the cottage. Early photographs of the building show the distinctive *Livistonia australis* and *Cordyline stricta*, plants popular with gardeners of the Victorian period, which have more recently fallen out of favour. Other species gracing the residence included an enormous *Araucaria araucana* and a *Sequoia sempervirens* which was reportedly wheelbarrowed in from Scott's Nursery by a then

employee, Charles French, who became Victoria's first Government Entomologist. Planted in 1863 as part of the opening celebrations, this tree has rightly dominated the garden for over 100 years and even attracted visits from arborists of its native land, California, because of its size. There is some confusion as to its exact origins of this and many other trees in Burnley Gardens. Correspondence from Charles French suggests that the *Sequoia* and many other trees were planted as early as 1851 by a group of nurserymen who met regularly on the site. Tracing the history of any garden will undoubtedly lead to such discrepancies.

Regardless of when, or by whom the *Sequoia* was ➡

Burnley Gardens, continued

planted, it is but one of many trees planted in the early period that still remain. Also standing are a group of Italian Cypress which once formed the backdrop to the Principal's residence, and a 22 metre high *Agathis robusta* which in 1985 was classified by the National Trust in their Significant Tree Register.

Elinor Mordaunt, a close friend of Luffmann, spent two years as housekeeper in the Principal's residence. She spent the days drawing, disciplining the female students, and writing. Some of her writings describe in detail the atmosphere of the Gardens in the early 1900s.

"The Gardens themselves were enchanting. To begin with there were magnificent trees on the place when it was founded. To these had been added innumerable



Species diversity and density has been kept to a minimum over recent years. A Sequoia sempervirens, seen here in the middle distance, has rightly dominated the Garden for over 100 years.

shrubs and flowering trees, Japanese crabs, cherries and maples. The shrubberies merged into great wide borders. There were no beds anywhere, the principal loathed them. In among the shrubberies were narrow winding paths and small open spaces with half wildflowers. Blue and mauve and white flowers alone were used in these shady places, the idea being to give a sense of peace and coolness, while the scarlets and crimsons and gold were run out into the blazing sunshine".

Mordaunt also describes the making of these wide and curved borders. They were planned simply by spreading a rope on the ground and rearranging it until it showed a really beautiful curve; the edges of the border were then cut to it.

For a period of almost 80 years few changes were made to the gardens surrounding the Principal's residence, nor the residence itself. By 1978 the cottage had deteriorated to such an extent that the then Principal, Brian Pell, made the decision to live off campus and have the cottage demolished. An Amenity lecturer, Geoff Olive, a former student of the school, took on the task of replacing the core of the Burnley Gardens design. The vacant space allowed for the creation of a sunken garden, together with new landscapes to replace the driveway approach to the house site.

The Sunken Garden

Despite the great loss to the Gardens, the construction of the sunken garden took little away from the overall design. It was a clever and successful attempt at combining the older sections of the Garden with the new. Completed in 1984, the sunken garden is a retreat for relaxation and contemplation. An added water feature provides soothing sounds and plantings such as *Convolvulus mauritanicus* and the wonderful *Helichrysum petiolaris* are used to soften the bluestone walls. Plantings are predominantly grey, blue and white, apart from a pink flowered standard weeping cherry that stands as a reminder of the *Prunus pollardii* that once shaded the Principal's residence.

Many of the major changes that have taken place in the Gardens have resulted from the removal of buildings. An immense weatherboard show pavilion referred to as the "elephant house", and built by the Horticultural Society of Victoria as early as 1884, remained in the Gardens until 1951. When replaced by the present administration building, the first built by the Public Works Department, large sections of the Gardens required remodelling; paths were redirected and new curved garden beds introduced.



Initial phases in the redevelopment of the native garden included the planting of the garden beds in the foreground. A native grassland area will replace the lawn, and will include grasses indigenous to the area.

(photo by courtesy of J. Pleasance, Aug 1990)

The Lily Ponds

To the west of the sunken garden a series of sinuously curved lily ponds sit under the twisted and gnarled form of a Crack Willow, *Salix fragilis*. This impressive specimen was probably planted not long after the ponds were laid out by Luffmann in the late 1800s. Over the years the ponds have been popular with photographers, and evidence suggests that some changes have been made to the species planted on the ponds' margins and within them. Species diversity and density have been kept to a minimum since the late 1930s. In the mid '20s the ponds would have reflected the images of four *Pinus insignis*, veterans of the Gardens that were planted over 60 years earlier. Of these none remain. The very recent removal of an island in the smaller pond



Completed in 1984, the Sunken Garden is a retreat for relaxation and contemplation (photo Keva North)

has been the only notable change to this area over the years. It was done in an attempt to lengthen the views across the ponds and lawns.

The Native Garden

The Burnley Gardens contain a very wide range of plants, including many natives, deciduous and evergreen exotics which are now used by the College as a tool for teaching horticulture. Many native species found in the Gardens are reminders of the vegetation that once grew on the banks and flood plains of the nearby Yarra. The current re-development of the old native garden by Kath Deery, a noted designer of native gardens, including Karwarra at Kallorama in the Dandenongs, will ensure that a wider range of indigenous plants will be grown. Features of this informal "bush garden" setting include raised beds for improved drainage, meandering paths for strolling and the construction of several large ponds,

carried out by Robert Boyle.

Initial problems with compaction, poor soil drainage, alkalinity and high soil phosphorus led to the death of many plants which have recently been replaced with more tolerant species. A native grassland area will replace the old lawn and will include grasses indigenous to the area such as *Themeda australis*, *Danthonia spp*, and *Poa labillardieri*.

In the past this western corner of the Gardens was never designed with such intensity and already the new Native Garden is shaping up to be splendid.

1991 sees the Centenary of the College of Horticulture, a College that might never have existed but for the foresight of the Horticultural Society of Victoria and their establishment of the Burnley Gardens. Although some of the "Victorian" character remains, the Gardens have components to suit all tastes. Also to be found within the four hectares of orna-

mental garden are a formally laid out rose garden, herb and kitchen garden, bog garden and a herbaceous border styled in the fashion of Gertrude Jekyll.

Centenary Celebrations

The horticultural college, VCAH Burnley, is 100 years old in 1991.

Many activities are planned to celebrate and recognise the college's contribution to horticulture.

You are invited to participate.

Note:

Claire Pitts completed her Bachelor of Applied Science (Hort) at VCAH Burnley in 1990. Her major research project for her degree was on photographic analysis of changes in gardens over time, using Burnley Gardens as an example. She has written a book on Burnley Gardens, to be published next year.

Centenary Celebrations

The horticultural college, VCAH Burnley, is 100 years old in 1991.

Register your name and address to receive information about the centenary activities.

Complete, cut out and return the following to
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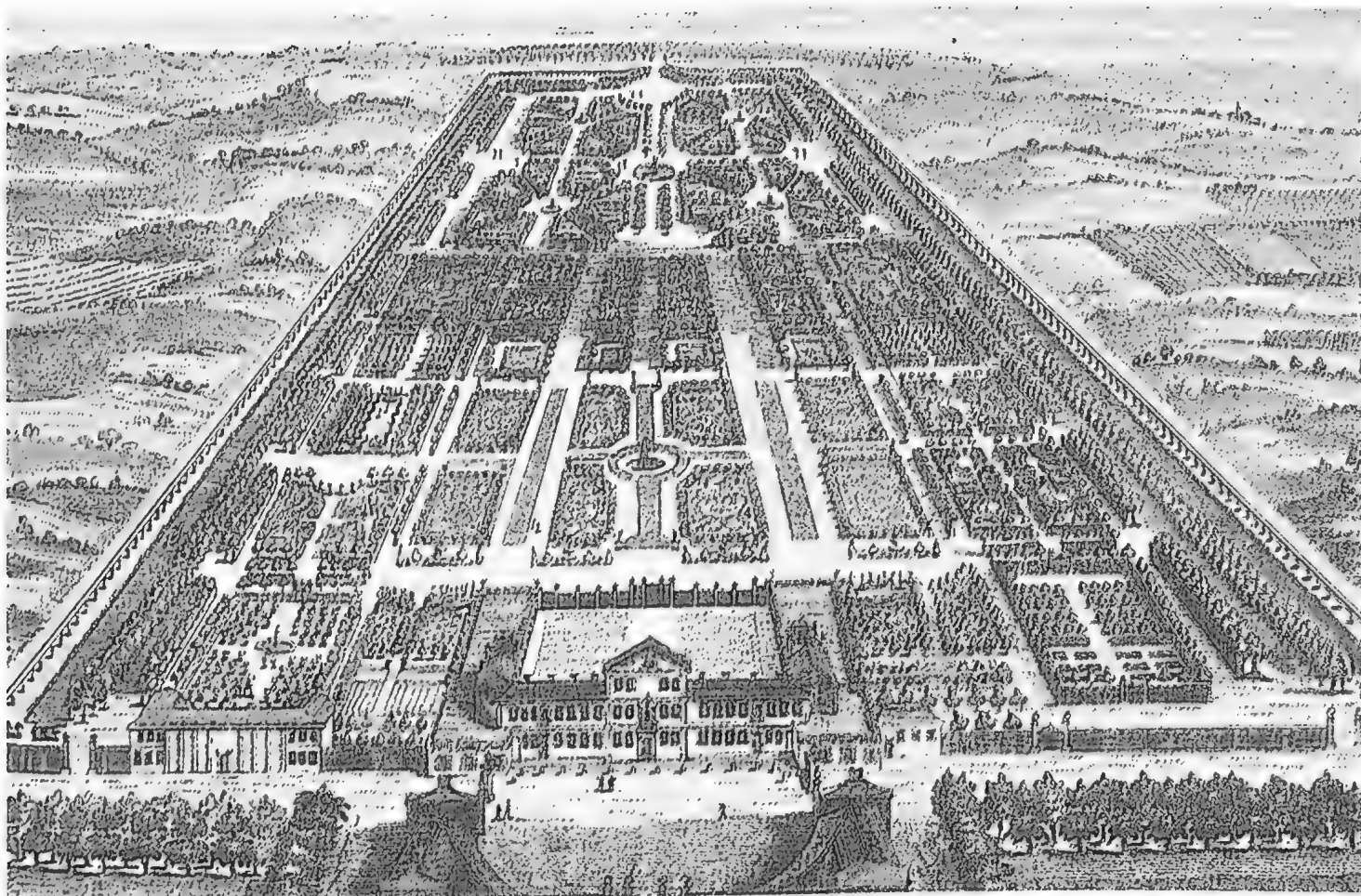
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Hanover's Historic Gardens

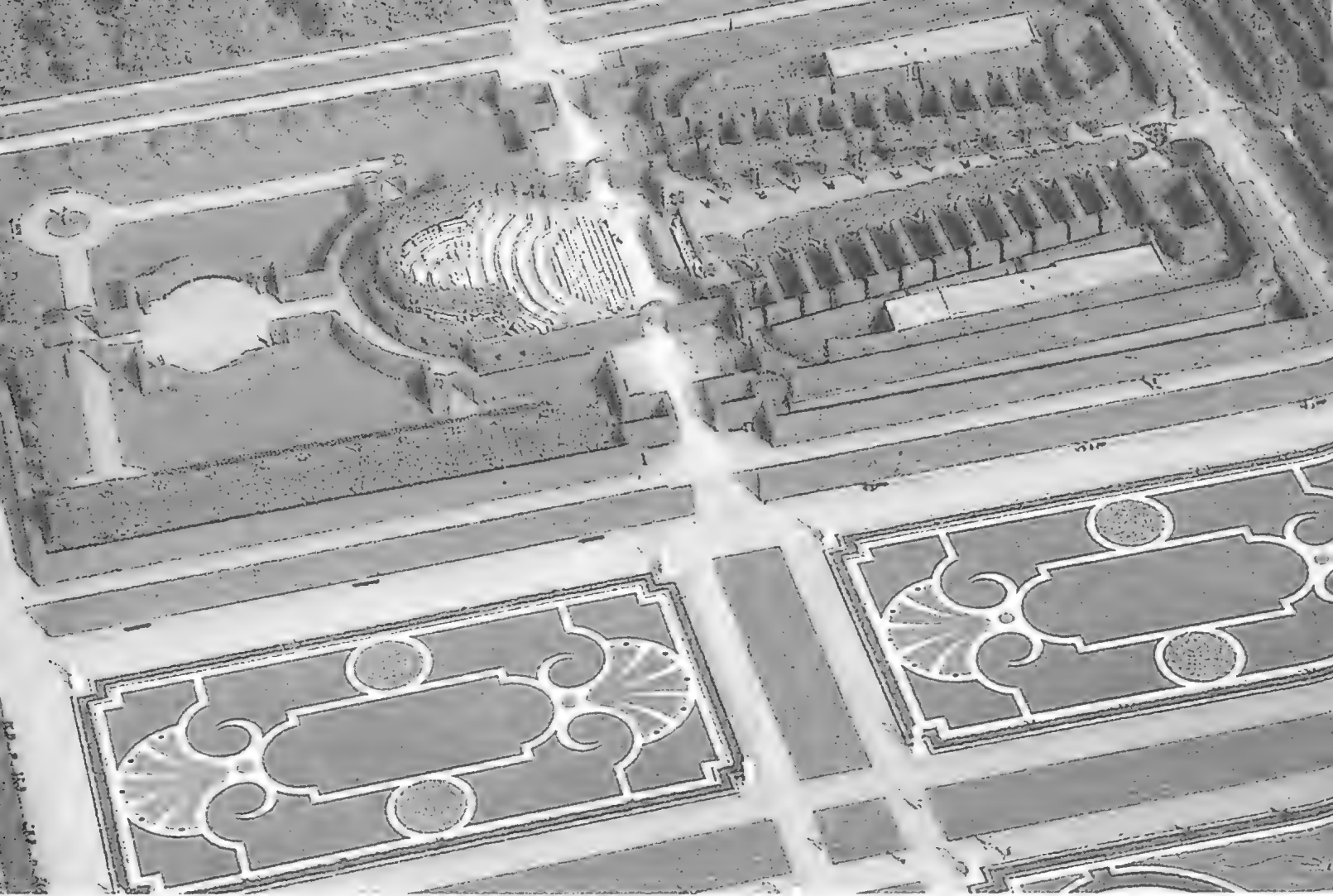
by George Seddon



An engraving of the Great Garden, around 1714

The Royal Gardens of Herrenhausen are in the city of Hanover, the state capital of Lower Saxony. The citizens of Hanover are immensely proud of them, with good reason, and the city spends eight million deutschmark a year on their maintenance and restoration, a huge sum for a city of 500,000 people. They are therefore very well known to the Saxons, but less well known to their Anglo-Saxon cousins, despite the strong historical links — the Elector George Ludwig succeeded to the throne of England in October 1714 as George I (he was the grandson of the Elector Palatine Friedrich V and Elizabeth Stuart, a daughter of James I of England and the last Protestant Stuart). George I continued to show great

interest in the garden, built a new Orangery (1720 to 1723) to over-winter the tub plants, sent English craftsmen to improve the fountains and completed the Great Fountain in 1719; this has a jet that now rises 82 metres, forced through a nozzle at 140 kilometres an hour. He is buried in the Berggarten, one of the three great gardens which make up this complex. George II visited Herrenhausen rarely, and George III never, but they made an important negative contribution; the gardens were left alone and thus they remained unchanged. They are the only completely preserved Baroque gardens in the Federal Republic of Germany, and they also include the oldest open-air theatre in Europe. Thus the complex is of ➡



The baroque Hedge Theatre (top left) and the King's Hedge Garden (top right), and one of the two lime groves (extreme top right), placed symmetrically on each side of the central axis. In the foreground (bottom), the two eastern beds of the Grand Parterre. The Hedge Garden in the foyer of the theatre, which can seat around 1,000 people and which is still in use.



considerable interest to students of garden history.

It has three quite distinct components. The Berggarten, of about 15 hectares, is an outstanding botanical garden; the Great Garden of 50.2 hectares, is the Baroque garden; the Georgengarten, also of some 50 hectares, had its beginnings in the 17th and 18th centuries, but it was transformed into a Romantic park in the "English style" in the 19th century, although it still has the great avenue of limes. This consists of 1,219 trees set in four rows extending 1,800 metres, linking the inner city with the royal summer residence in the Great Garden. This avenue was another work of George I of England.

The Georgengarten is the least interesting historically, but it is by far the most heavily used, very popular with young families, picnic parties, dog walkers, lovers, joggers and cyclists. The other two gardens attract primarily the middle-aged, the rigid formality of the Great Garden and the exquisite maintenance of the Berggarten

being less attractive to the young. The Georgengarten is a pleasant parkland with a temple honouring the great mathematician Leibniz, the Wilhelm Busch Museum, and the former Royal palace, the Guelph Palace, which is now part of the University of Hanover. The most notable feature of the garden to an Australian is the superb quality of the trees. It is easy to remember that nearly all Germany was once densely forested, as much of it still is, but the deep and relatively fertile soils of Saxony, together with its maritime, humid climate, is especially favourable to trees, and the city has fine trees in every street. With them go leaden skies.

However, it is the **Great Garden** that is of especial interest to the garden historian. I may as well confess at once that I found much of it tiring to walk around, and sometimes boring, whereas I found the Berggarten across the road of much greater interest. I will leave it until last. The Great Garden is indeed great; 905 metres long, 555 metres wide, and thus a huge rectangle, although just slightly off the square, every angle being 2.8 degrees off 90 degrees, whether by design or error is not known. There are 15 kilometres of clipped hornbeam hedges, three metres high, and 20 kilometres of boxwood, outlining the patterns in the parterres. The plan shows the components and I will not go through them other than to note a few salient points. The garden is surrounded by a moat on three sides, and the royal buildings on the fourth. The major parterre is nearest the buildings. It is succeeded and flanked by a series of "rooms", enclosed by high hedges, each room with its own theme. There is a maze, intricate enough to give some experience of mystery and confusion, in contrast with the very ordered character outside it. As, alas, with most mazes, children have broken holes through the hedges in a number of places, and it is essentially unmaintainable in today's culture. The maze flanks the great parterre on the west; on the east side



The woodland garden in the Berggarten.

The meadow garden in the Berggarten.

(photos G. Seddon)



there is the open-air theatre with amphitheater, stage, and behind it, a false perspective in the manner of Palladio and the Teatro Olimpico at Vicenza, but this is a crude version. There are gilded statues, for instance, but these are not scaled down as they retreat in the distance, and thus they counter the illusion.

Behind the parterre there are eight square "rooms", each of which represents an example of garden design from the Renaissance to the rococo, all geometrical and all well

maintained. They are interesting enough, but they are not historically accurate. The rose garden, for example, has only modern roses, and the North German Flower Garden uses *Lantana camara*, among other plants, which is not quite of the period. Neither, indeed, is *Brachycome iberidifolia*, which is used in the parterre broderies, and known as "Australian daisy". It turns out that these eight special gardens are not historic at all, but were a municipal creation in 1936. ➔

Hanover's Historic Gardens, continued

Beyond them, to the south, we come to the simplest and in many ways the most attractive part of the gardens; gravel paths, high hornbeam hedges, enclosing triangular wedges of natural forest species, full of nightingales and other birds. Four squares are centred on four small fountains, and the whole pattern focuses on the great jet. It was here that we encountered a local protest group. There is a great central avenue of limes, which are considered to be past their prime, and are to be replaced over the next decade. The oldest of these trees, known as the Leibniz lime, has the rugged beauty of its age and it is easy to see why this is an emotional issue. Having signed the death warrant of the great *Cussonia* in the Cussonia Court at the University of Melbourne, I am familiar with the problem. In the present case, there is conflict between historicism and the dynamic nature of gardens. Since the prime interest of this garden is historic, perhaps that should be the guiding principle. Personally, I would compromise by keeping the Leibniz tree, the most majestic, while replacing the rest — but it is not an easy choice.

The great parterre is the least interesting part of the garden to me. It has three fatal problems. The first is that it is dubiously historic — the boxwood hedges date from 1936, and although they are said "to follow old patterns", they appear to be much more elaborate than the beds of the 1714 engraving; they were destroyed during World War II, as was most of Hanover — there was so much rubble that serious consideration was given to abandoning the whole site and rebuilding elsewhere. Even the Berggarten was hit by 111 bombs, and the historic palm house and other greenhouses were destroyed. The Grand Parterre was reconstructed from 1958 to 1966, but the palace itself, also destroyed, was never replaced, and this leads to the second problem — there is nowhere from which the parterres

can be viewed. It looks good in aerial photographs, but loses impact at ground level. These elaborate embroideries were always designed to be seen from above.

The third problem of the parterre and of the gardens as a whole is that they were designed to be lived in, and not to be visited. The visitor feels impelled to see it all, an exhausting task, whereas the royal household and its guests used the hidden "rooms" for private conferences or assignations, or strolled in the evening as fancy took them. It was a diverse summer living room, and of course the brilliant highlights of colour, clear against white gravel and hornbeam hedge, came from the court dress of the time. Blue jeans do not have the same effect. I was interested to learn, however, that the common people were never excluded from this garden, although they had to make way for the gentry if they appeared on the scene, and would "suffer on their bodies" if they failed to do so. The gardens are free to this day.

Across the road is the **Berggarten**, originally a vegetable garden and orchard for the royal household, built on a sand dune (hence the name, which is a Saxon joke, although there is a good alpine collection). It became a collector's garden under the influence of the Electress Sophie, who was the main driving force behind the Great Garden. The first greenhouse for tropical plants was built in 1686, but this interest was much magnified from the end of the 18th century, under the influence of the court botanist Friedrich Ehrhardt and three generations of the Wentland family, the royal gardeners. Their name will be known to orchid lovers as it features in several species names. By the end of the 19th century there was the most comprehensive orchid collection in Europe, housed in 36 greenhouses. One notable introduction was that of the African violet from Tanganyika in 1891.

Most of these glasshouses were

destroyed during the war, but they have been rebuilt, and there is now a whole range of special collections and an outstanding display of succulents. The most interesting from my point of view is the Mediterranean glasshouse, which has trees like the cork oak and the ilex, *Myrtus communis* and so on, but it is especially rich in the flora of the Canary Islands. For instance there is an *Arbutus* from the Canaries, *A. canariensis*, some remarkable euphorbias, a *Sonchus acaulis* with the usual yellow composite flowers but as big as a coffee cup. There are half-a-dozen species of *Echium*, including the rose spikes of *E. wildpretii* (which I have seen once, in Tasmania), and the superb *E. callithyrsus* which is a small tree to about three metres with a handsome cinnamon coloured trunk. Other species are *E. aculeatus*, *E. pininana* and *E. virescens*. Given that they would all flourish in Adelaide or Perth, or in most of summer-dry Australia, there is clearly room for some entrepreneurial horticulture here. I covet *E. callithyrsus* myself.

Other plants from Mediterranean climates are grown in large pots, which are set outside in summer and retired in winter; the oldest is a pomegranate, which came from Venice in 1653. It is displayed near the Orangery in the Great Garden, along with evergreen figs, a cork oak, *Schinus molle*, even a *Callistemon* or two. There is a similar collection in the Berggarten, and the labour of moving these very large tubs twice a year must be substantial. Even oleanders go inside!

There is much more to the Berggarten. There is an alpine collection, an iris garden, a fine display of perennials which include some stunning *Eremurus*, the fox-tail lily, the pride of St Erth near Blackwood in Victoria. There is a large, naturalistic garden of rhododendrons, known as "Paradies", fine lawns and great trees that include a double avenue of limes leading to the mau-soleum, where lies George I of England, King because of the demand for a Protestant succession.

All of the garden is fine, but I found it conceptually interesting as well as visually, perhaps partly because it is closely linked to the University of Hanover and its Faculty of Landscape Planning, which is one of the best in Europe. The garden therefore represents experiments of various kinds. For instance there are beds that show the whole range of variation within a single species — I counted 26 colour shades of *Geranium sanguineum*, all segregated. There are also some ecological groupings, including a reconstruction of the Luneberg heath, on acid sandy soil; a very naturalistic fenland, and a meadow. The meadow has grasses, composites and other plants of the region, completely naturalistic and very attractive, much more so than the conventional lawn. It might therefore seem logical to use it in place of

lawn, but it turns out — as experienced gardeners might guess — that it takes a good deal more maintenance than lawn. Left to itself, it would soon be invaded with tree seedlings, bramble, and “weeds” that do not belong to this natural plant association. Thus the meadow exemplified the sad truth that once disturbed, the natural environment is no longer self-maintaining. The very soil here now acidifies so quickly that the meadow must be re-established every few years after a program of soil amelioration. There is another area in the gardens that more nearly approaches a self-maintaining garden. It is a woodland garden underplanted with the perennials, self-seeding annuals and bulbous plants native to temperate deciduous woodland, but not to this area — in fact the plants come from all over the world, but they look

more or less naturalistic, and form a dense, weed suppressing ground-cover of great beauty. The eclectic association representing similar but geographically diverse biotopes works especially well because it approximates the original woodland of the region, but it too of course requires very skilled maintenance. One might risk the generalisation that as the sheer volume of maintenance decreases, the level of skill required increases; that is maintenance volume is inversely proportional to maintenance skill.

Acknowledgments

This article is based on material supplied by Dr Preissel of the Royal Gardens, and the City of Hanover. Most of the factual data came from the official guide to the gardens.



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New Zealand Gardens

*In our last issue, **Ross McKinnon** wrote of an older, outstanding north island garden at the west coast city of New Plymouth. In this issue Ross continues his north island ramble with a tour of an equally impressive new Botanic Garden in suburban Auckland.*

Brisbane and Auckland are Sister Cities, and I was invited to address The Friends of the Auckland Botanic Gardens as part of their annual birthday weekend celebrations. I then embarked on a one week, 2,000 km tour of the best of the north island's botanic gardens and parks, including, of course, Pukekura and Brooklands Park at New Plymouth, which I described in the last issue of this journal.

Stepping from a Brisbane plane at Auckland airport I was surprised by the high humidity of a mid-summer night in the "windy city". Not a leaf stirred on the balmy night and not a drop of rain had fallen for weeks. Auckland was becalmed and in the grip of a bad drought.

Phil Jew, Director of Parks for the Auckland Regional Authority, the architect and "Father" of that city's world class Parks Department and Botanic Gardens, met me at the airport. Once my bag of plant specimens was cleared by quarantine officials we drove to a warm reception by Phil's gracious wife, Claire, at their suburban Auckland home. I find there is no greater professional warmth and friendship that that engendered between people in the parks and botanic gardens fields.

Next day this was once again in evidence, with my reunion with the triumvirate of Brian Buchanan, Superintendant-in-charge, John Hobbs, Curator, and Roger Price, the Education Officer of the 14 year old Auckland Botanic Gardens.

On the plaque which marks the

opening of the Gardens by a former Governor General, Sir David Beattie GCMG, QC, in 1982, is an 18th century couplet:

"Delightful scientific shade,

For knowledge as for pleasure made."

The anonymous writer has admirably summarised the role of a botanic garden. Written in 1713, about the time that botanic gardens were divesting themselves of their medical connections and assuming a broader scientific basis, the couplet reminds us that while science was the founding purpose of botanic

gardens, no garden can fail to appeal in some degree to our aesthetic sense.

In this, the Auckland gardens reflect 20th century changes which have made these institutions less the preserve of scientists and students of botany. They must still be the centre of botanical research for the regions in which they are located, maintain well qualified staffs, provide appropriate training and have a close association with universities, museums and related institutions. There is now a much stronger thrust towards helping the general public to



The Cottage Garden (photos R. McKinnon)



The Herb Garden (photos R. McKinnon)

a better understanding and use of plants.

- Botanic gardens share the following functions:
- to grow as complete a collection as practicable of native and exotic plants suitable for local cultivation;
- to provide accurate identification of plants and promote the practice of botany and horticulture;
- to provide an attractive environment within the gardens;
- to acquire and distribute seeds and plants, to test new varieties for hardiness, economic value and beauty and to advance horticulture by recording and disseminating the information so obtained;
- to assist in the preservation of rare plants.

In Auckland's case, the particular role of a botanic garden lies in the region's ability to grow a very wide range of plants.

Aucklanders like to grow plants. The evidence is the intense cultivation of suburban gardens. Variety

abounds. Yet in many ways Auckland has yet to take fullest advantage of its climate and soils to create pleasing landscapes of well chosen, well grown trees and shrubs which are in harmony with themselves and their surroundings.

Although the range of plants which will grow in Auckland is extraordinarily wide, not all varieties of one species will do equally well. Botanic gardens trials demonstrate which do best and introduce new varieties to the public eye. In turn, commercial nurseries will ensure that they can supply these varieties.

Auckland has the highest ratio of commercial nurseries to population of any city in the world, and close co-operation with them is a key part of the Gardens' service to the general public.

Location and topography

The gardens are 27 km from downtown Auckland by motorway. The site of 62 hectares is mainly rolling country with a sloping north-

westerly aspect, being developed from pasture which was previously used for dairy farming. The Puhinui Stream meanders through the lowest part of the Gardens and scattered about the area are native Totara (*Podocarpus totara*), and Kahikatea (*Podocarpus dacrydioides*).

Climate

Climatic records have been kept at the Gardens since 1978. A well distributed annual rainfall of approximately 1,100 mm and a mean annual temperature of 14 degrees Celsius. Most of the site is subject to the prevailing westerly winds which significantly affect growth on the more exposed parts.

Soils

Three soils occur on the site, the predominant types having low natural fertility and varying conditions of impeded drainage.

Landscape plan

The Gardens have been planned to take full advantage of the natural features of the site. The landscape plan is based on a gradual change from the more formal layout of the Hill Road end to the natural bush feature of the other.

Arrangement of plants

Plants are laid out to allow their optimum use for education while also creating an attractive setting. They are arranged according to geographic origin, botanical relationship or horticultural use. There is special emphasis on New Zealand plants and their cultivated varieties developed by breeding or selection.

It is essential in botanic gardens that plants be named. Here laminated plastic labels carry the botanical name and common name where one is generally accepted.

Backyard botanic garden

"So you would like to see a landscaped garden that compliments your home and lifestyle but you can't afford a contractor, and ➡

New Zealand Gardens, continued

all the current books you've read never specifically relate to Auckland?" reads the lead paragraph in "Summer News", the Auckland Regional Parks free newspaper.

At the Regional Botanic Gardens landscape designers and horticultural experts have done most of the planning for you - at no cost! A wide range of home garden oriented pamphlets are available to help the budding novice, and in the Gardens itself there is a real house used for home garden lectures. Complete with a front and back garden, patrons can see the latest in design techniques, new annuals, perennials and vegetables, how to establish a lawn, build a fence or pergola, or lay paving slabs.

The accent in Auckland is on annuals, colour, cottage gardens and perennial border displays.

Dahlia, rose and bedding plant trials are carried out in conjunction with local horticultural groups and specialist growers.

New Zealand's proud ornamental horticultural heritage is displayed in extensive formal gardens, shrub cultivar beds, a beautifully designed and very adequate herb garden, conifer and rock gardens, South African collections, an arboretum of trees

highly recommended for the Auckland region, remembering that almost every day there is a howling westerly wind.

Other establishing gardens of note include the wonderful collections of New Zealand native *Hebe*, *Phormium*, *Coprosma*, etc., a separate Climbers and Creepers Garden, Fruit Garden, New Zealand and Australian arboreta, magnolia, camellia, palm, sub-tropical and spring blossom gardens.

Back to the Information Centre and lending library, a tome that takes my eye and should be in every serious traveller's luggage, "Gardens to Visit in New Zealand", soft cover edition by Alison McCrae.

Roger Price is ably managing a class of school children, answering a demanding matron's horticultural teaser and supervising preparations for the weekend birthday celebrations. The staff have heard of the buzz word "multi skilling" and while they are thin on the 62 hectare grounds they all pitch in to do the myriad of jobs associated with the establishment of a new Garden.

One week later finds Superintendent Brian Buchanan and myself discussing the value of public participation in new botanic gardens development.

"Guided rambles" are conducted by staff and Friends for members of the public on the first Sunday of each month from April to December, usually commencing with an address, then an appropriate garden ramble. Topics this year include; container gardening, plants

for small gardens, home garden trees, rose pruning, camellias, and herbs.


A Friends group, formed in 1983, has provided considerable financial, physical and support skills to the gardens. With a growing memberships now in excess of 400, under the presidency of a well known retired nurseryman, Trevor Davies, the Friends assist in the arrangement of public lectures, demonstrations, educational programs, raise funds for garden amenities and assist with visitor services.

A concept plan for an enlarged visitors' complex, to include an exhibition hall and auditorium, library, conservatory and meeting rooms, is soon to be launched to cater for the growing numbers of visitors to the Gardens; from 100,000 in 1982 to 182,000 in 1989.

The Friends also assist in the comparatively recent role of plant conservation. With well developed educational programs, these Gardens may find conservation to be their single most important contribution to the world during the 20th century.

After only 14 years development, the Auckland Regional Botanic Gardens is fulfilling to a splendid degree an important tenet in its charter: "to improve the quality of life in the regional community as well as contributing significantly to human knowledge and use of plants".





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Fragrant Fields

Gail Thomas visits the Yuulong Lavender Estate

You will long remember Yuulong! A visit to the Yuulong Lavender Estate at Mount Egerton near Ballarat in Victoria will certainly leave an impression on your senses of sight and smell, as well as your tastebuds.

Many gardens have one or two varieties of lavender planted, mainly for its decorative and aromatic qualities, but it is also becoming an increasingly familiar sight in the herb garden, as more and more cooks are discovering its versatility in all types of culinary applications.

In 1980 Edythe Anderson and Rosemary Holmes discovered 16 hectares of land, and set about clearing tonnes of rock when the area was first ploughed. Incorporated in the cottage garden on the property, these multicoloured rocks contribute to the landscape along with the wide range of herbs and colourful cottage plants.

"Yuulong" comes from the Chaap wuurong (broad lip) language of the Mount Rouse aboriginal tribe in the Western District, and means "hill covered with trees". The region is steeped in history, with the Kurnung-Jung-Baluk aboriginal tribe (literally "red soil tribe") once roaming the countryside. George Egerton settled in the area in 1839, his land including Mount Egerton. In 1852 rich alluvial gold was found in a gully east of the town, and a gold-bearing quartz reef was discovered in 1884, with gold being mined until 1910.

During its heyday, Mount Egerton had a population of 6 000,

with around 14 hotels, 12 stores and three blacksmiths, as well as two saddlers, four churches and two brass bands! In 1875 a seam of kaolin was discovered, and this proved equal to the finest china clay in Cornwall, employing local people for many years. However, the mine was closed in 1974.

The lavenders

Each section of lavenders at the Estate is clearly labelled, and through the Ornamental Plants Collections Association Yuulong has been accepted to grow the collection of lavenders in their three sub-generic groups and to ensure their preservation. Visitors are able to compare and study the range of lavenders, growing in their botanical sections, as well as the possibility of seeing the kookaburras, crimson rosellas and a resident koala, who share the picturesque surroundings. Another interesting feature is watching the lavender being harvested with a sickle.

A hillside of lavender in flower is a stunning sight, and so diverse when you look closer at the hues of blues, green, mauves, pink and white flowers, while the plants also adapt to being cultivated in various shapes and sizes.

Fencelines of grey or green foliage with contrasting purplish flowers, rows of dome-shaped lavender plants, and dwarf varieties in hedge form all show the versatility and effect gained from a little imagination and planning.

Cultivation of lavenders

Lavenders are hardy plants. They are best planted either in spring or autumn. Spring planting may see them taking a little longer to start as the soil is still warming up, while in autumn the warm soil and damp ground ensure a head start, so the plants will tolerate the coming colder months. Lavenders should be fed a small amount of complete fertiliser in spring. In autumn the plants should be cut back hard, between one to two thirds, and at the same time a dressing of lime should be applied.

It is essential that lavenders have good drainage, or they will suffer from root rot. They like dry conditions, and overwatering in summer could also see the plants suffer, or produce more foliage at the expense of flowers and perfume.

Although lavender may be grown from seed, Rosemary Holmes advises that to remain true to variety lavenders are best grown from cuttings. The Estate does sell plants, but they must be collected personally. Dried lavender can be sent by mail.

Varieties of lavender

The varieties of lavender grown at Yuulong are extensive, and include *Lavendula angustifolia* 'Vera', 'Rosea', 'Dwarf Nana', 'Munstead', 'Alba', 'Bosisto', and 'Miss Donnington'; *L. lanata* (Woolly ➡

Fragrant Fields, continued

Lavender); *L. latifolia* (Spike Lavender); *L. viridis* (Green Lavender); *L. x allardii*; *L. dentata* (French Lavender); *L. stoechas* (Italian Lavender); *L. stoechas pendunculata*; *L. stoechas sampaiana*; *L. stoechas luisieri*; *L. multifida* and *L. pinnata*.

Uses for lavender

The only lavender used for culinary purposes is the English lavender, *L. angustifolia* 'Vera', as many of the others do not strip well from the flower heads, and the Spike Lavender, *L. latifolia*, has an unpleasant camphor taste and would consequently spoil any dishes in which it was used.

While harvesting for culinary use, it is best to cut the flowers when they are about two thirds open to maximise the intensity of the aroma. For those who only have one or two bushes, the stems can be bundled together and hung to dry in a shady spot away from the sun but where air circulates well. As the flowers dry the seed will begin to drop, so a brown paper bag can be tied over the bundles to collect it. A "helping hand", by giving the lavender a gently shake, will help with your seed collection.

If you intend drying and stripping large quantities of lavender, there are a few helpful suggestions to make the job easier. Wear rubber gloves to protect your hands and work in an airy space, as the constant intensity of the oil from the flowers can tend to give you a headache. A scarf worn across your face will also be added protection against the dust created when stripping the plants.

The Craft Cottage, adjacent to the garden at Yuulong Estate, houses a wide range of goods featuring lavender, and on entering one cannot help but be enveloped in the perfumed air. As well as the fragrant applications in which lavender is familiarly used, there is a host of interesting and unusual edible products featured at Yuulong. Loaves or plaits of lavender bread to serve with a lavender chutney or mustard, or even a locally produced lavender cheese, are well worth a try.

There is certainly a growing interest in using lavender as a food ingredient, and although new to many, it has



(Top) Rosemary Holmes of Yuulong Lavender Estate
(Below) Part of the garden



long been used for culinary purposes. The bee hives at the Estate will no doubt produce an interesting regional honey, and both lavender and honey flavours marry well in such dishes as ice creams and sorbets. In the southern Province regions in France lavender is used extensively, not only in dessert applications but also in savoury ones. A baked potato served in its skin and topped with creme



The lavender fields (photos G. Thomas)

fraiche and a sprinkling of finely chopped herbs is always delicious, but can be further accentuated with a little lavender added to the herb mix. Likewise, if added to a savoury sauce, or to chicken or leg of lamb before roasting.

For an after dinner treat, perhaps some lavender fruit cake or dainty lavender biscuits, served with a cup of lavender tea. Lavender is also said to aid digestion.

A visit to the Yuulong Lavender Estate makes a delightful outing as well as an educational one. As other varieties of lavender become available they will be added to the collection, offering a perfect opportunity for garden lovers to explore the world of lavender.

Yuulong Lavender Estate is open over the lavender season - from the second week in December until the end of February, from Thursday to Sunday and including Public Holidays (not Christmas Day).

Yuulong Lavender Estate,
Yendon Road,
Mount Egerton, Vic. 3345;
Tel (053) 68.9453.

Some Yuulong Lavender Recipes

Yuulong Lavender Mustard

100 gm pkt yellow mustard seeds
3 cloves garlic
200 gm pkt black mustard seeds
3 - 4 pieces stem ginger
10 whole cloves
4 dessertspoons honey
1 tbsp chopped fresh tarragon
3 dessertspoons salt
1 tbsp chopped fresh thyme
1 1/2 cups white wine vinegar

OR

1 cup white wine vinegar and
1/2 cup dry white wine
3/4 cup parsley sprigs
1 cup olive oil
3 - 4 dessertsp. English lavender

Combine mustard seeds and cloves in blender, add tarragon, thyme, parsley, ginger, peeled garlic, honey and salt. Process until ingredients are finely chopped. Gradually add vinegar and oil while continuing to process. Cover, stand overnight, then add lavender and stir in thoroughly with a wooden spoon. If a smoother mustard is required process a second time.

Lavender Fruit Cake

375 gm mixed fruit
1 tsp mixed spice
1 cup water
1 tsp bi-carbonate of soda
125 gm butter
1 cup SR flour
1 cup brown sugar
1 cup plain flour
1 tbsp lavender flowers
2 eggs

Grease and line an 8 inch cake tin. Place the fruit, lavender, butter, sugar, spice and water in a saucepan and gently heat till butter has melted. Bring to the boil and simmer 5 minutes. When mixture has cooled add the bi-carbonate and then the eggs. Mix in well. Sift flours, add to the ingredients and stir in well. Pour into prepared tin and bake in a moderate oven for 1 1/2 to 2 hours, testing with a skewer when the cake has been cooking for an hour.

This recipe is from Norma de Angelsis, The Stillroom, Dunolly.

Lavender Chicken

1 qt water
3 tbsp ricotta cheese
2 tbsp dried lavender
OR 1 tbsp chopped parsley
30 fresh stems
1/8th tsp salt
2 large whole chicken breasts,
boned and skinned

Boil half the lavender, turn off heat and allow to infuse for 10 minutes. Flatten chicken breasts, mix the ricotta, parsley and salt. Divide the mixture between the breasts, spreading it evenly. Roll up each breast, securing with toothpicks. Bring lavender water back to simmering. Place both breasts in a steaming basket and put over the water. Sprinkle remaining lavender florets on each breast. Cover pan and steam for 20 minutes. Serve with green beans or asparagus and garnish with lavender. (This may also be done with rabbit, including cucumber with the ricotta cheese for the stuffing.)





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This nursery has the typical tranquility of old gardens in the Dandenongs and features a most unusual collection of "sculptural" azaleas. These old plants (some are 60 years old), mainly kurumes,

have grown twisted and contorted in their once cramped conditions to an average height of two metres. These plants are lifted and separated and as the stem is exposed to the light the new growth forms a "trunk" of foliage and flowers. This is carefully trimmed to emphasise nature's quirks and produces an unusual flowering specimen for a special tub or poolside.

In the new Gallery a variety of arts and crafts will be found, many from China, and Devonshire teas and light lunches are available in the "hanging azalea courtyard". There are many fine examples of elms, pieris, maples and rhododendrons presented in bonsai pots.

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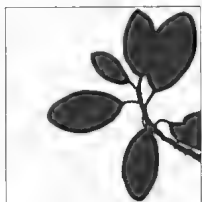
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Household waste plants

In the USA many municipalities are composting sewage sludge and selling the product. Others are using plants to purify waste water. In Louisiana, for example, a three-compartment septic tank and rock filter bed, with cannas, calla lilies, cat-tails and bulrushes makes an attractive, low cost and odourless purification system.

According to NASA's Dr Bill Wolverton, plants can also be used to purify solid and liquid wastes indoors. In a large planter in the sunroom of his house, plants stand on a bed of clay pebbles and are watered and fed by kitchen and bathroom waste water, which flows through a perforated pipe in a trough underneath the plants. The purified water then flows to a pond outside.

(From "The Avant Gardener", published by Horticultural Data Processors, New York)

Peat alternatives

Because the harvesting of peat is being banned by many northern European nations in order to preserve the bogs, alternatives for potting mixes are being evaluated. One of the most promising, being developed in Holland, is a Danish clay fortified with manure from chickens which have been fed a special diet, so the manure is less sensitive to moisture and temperature changes and thus releases its nutrients slowly.

Retarding fruit ripening

An edible film made of vegetable oils that retards the ripening of fruit and vegetables has been developed by the US Agricultural Research Service's Citrus and Sub-tropical Products Research Laboratory in Florida. This can reduce spoilage losses from farm to market, making

highly perishable crops more widely available.

New Certificate Correspondence Course

New certificates in Herbs, Ornamental Horticulture, Garden Design and Nature Park Management are now available through the Australian Horticultural Correspondence School, 264 Swansea Road, Lilydale, Vic. 3140. These are designed to train people for employment in specific areas of the horticultural industry, either in their own business or at a supervisory level elsewhere.

The School is also offering three new short home study courses in Growing Trees for the Future, Permaculture, and Home Hydroponics, respectively.

Plant tissue culture course

A residential course in plant tissue culture techniques will be offered over the week commencing 21st January 1991 by the University College of Central Queensland, Rockhampton. The course will teach participants how to cultivate plants easily and cheaply in their own homes. According to the course leader, Dr Choong Low, the procedures are very simple and no expensive equipment is needed; most items can be found around the home. Dr Low has recipes for growing plants such as pineapple, roses, orchids, potatoes and ferns.

The fee for the course is \$520, which includes dinners, lunches, dissecting kit, course lecture notes, textbook and workshop material. Further information can be obtained by telephoning (079) 36.0720.

Ideas for Less Active Gardeners

This is the title of a booklet published by the Horticultural Therapy Society of NSW Inc, that will be useful not only to the disabled and elderly but to all those who wish to reap the maximum benefit from their garden with the minimum effort. It is available from the Society at the Telopea Centre, 250 Blaxland Road, Ryde, NSW 2112, price &\$6.50 plus \$1.00 post and packing.

Watercolour roses

'Watercolour Roses' is the title of a new calendar by talented New Zealand artist, Nancy Tichborne, well known for her work in publications such as 'The New Zealand Trout Fly Calendar' series, 'Cook's Garden', 'The Cook's Breadbook' etc and now established as one of New Zealand's most popular watercolour artists. Roses are her special love and this shows through in a series of delightful and detailed paintings. The size of this calendar is 280 x 355 mm folded; it is printed on 128 gsm Japanese matt art paper in a special fade-resistant ink, and the cover is 320 gsm glazed artboard, laminated. 'Watercolour Roses' calendar is available from some David Jones stores or direct from The New Zealand Calendar Company, Box 1653 Rotorua, NZ for \$20.00, airmailed (personal cheques only).

Biological control

The CSIRO has sought permission to import a weevil, *Larinus latus*, to control Scotch thistle, which infests pasture land throughout eastern Australia. Permission has also been sought for the release of a beetle, *Zygogramma suturealis*, from quarantine for the control of ragweed; ragweed pollen is known to trigger hay fever and asthma in some people in autumn.

Looking for a gift for a gardener?

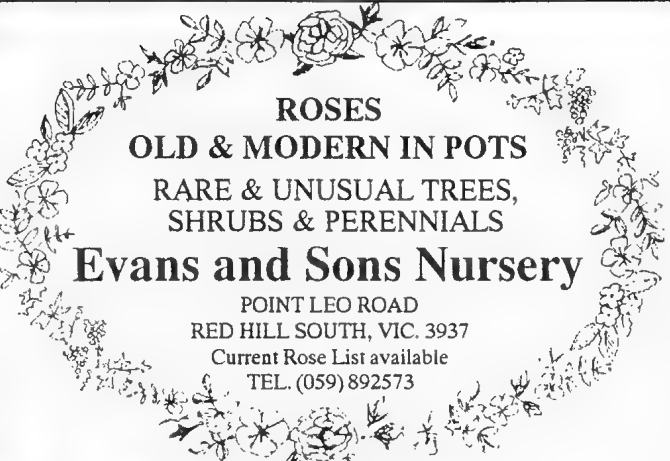
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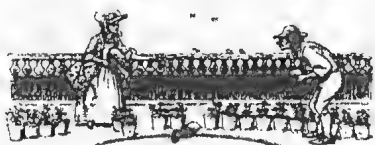
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International Gardening & Greenery Exposition At Osaka, Japan, 1990

Geoff Butler, of the Australian National Botanic Gardens, gives an insight into Australia's participation and the preparation work required to be successful in this sort of exposition.

Introduction

Australia participated in the International Gardening and Greenery Exposition held this year in Tsurumi Ryokochi, a 140 hectare park area close to the central business district of Osaka city. Tsurumi Ryokochi was constructed on an area of landfill which had been contoured, covered with earth and then planted to a wide range of tree species. The area is to be returned to a park after the Expo, and some of the international gardens are also remaining as major features; Australia's garden is one of these.

The Expo theme

The theme for this Expo was Gardens and Greenery, with the aim being to "contribute to a full appreciation of the relationship of gardens and greenery, related technologies, and invigorating the industry relating to garden and greenery, thus helping the creation of a truly pleasant and mentally rich society towards the 21st century. This theme was approved by the Bureau Internationale des Expositions as a special Exposition, and was recognised by the Association Internationale des Producteurs de l'Horticulture.

Australian participation

Administration of the project was undertaken by the

Tourism Development and Special Events Branch of the Department of Arts, Sports, Environment, Tourism and Territories (DASETT). This branch contracted the assistance of the Australian National Botanic Gardens (ANBG) and a private company, Landplan Studio (LS), of Brisbane. LS were to design the garden with advice and assistance from the ANBG. Melbourne City Council also participated as Melbourne is a sister city to Osaka.

The decision to participate was taken in August 1989, leaving only eight months in which to finalise planning and proceed with plant and equipment purchases. Further assistance was received from Qantas and the Australian Tourism Commission (ATC), both of whom were major sponsors of our participation.

The design

The particular items that we felt were important were that international participants should display a representative sample of their national flora and/or a style of gardening used in their country.

The Osaka garden was based on a similar design to that used with great success in the 375 square metre Australian garden at the International Garden Festival at Liverpool, England, in 1984. This design, developed at the ANBG, was a series of Australian environment

types displaying a range of plants that occur in these environments.

LS used a similar concept for Osaka, although the garden was considerably larger at 1,300 square metres. It incorporated a quite formal entrance, comprising a paved forecourt and formworked concrete walls and garden beds. A large sculpture, "Double Figures", dominated part of this forecourt. The formal entrance then flowed into the less formal part of the garden where the different environment types were displayed. Those represented were: Grampians, Dandenongs, Alpine, Arid, Hawkesbury Sandstone, Rainforest and Rainforest Understorey, Tropical Coast, Temperate Coast, Grassland and a mixed planting close to the Pavilion.

The Pavilion represented the type style of building often found in rural Australia. Corrugated roofing and exposed timber was used extensively. A Qantas/ATC tourism display was on the top floor, while the ground floor contained a kitchenette and entertaining facilities. There was also space for trade displays near the Pavilion.

Water, both still and moving, was also an important part of the garden. A large recirculated waterfall and cascade started in the Rainforest area and finished in a large still creek in the Temperate Coast area. Water also flowed through the Dandenongs area, also terminating in the Temperate Coast creek.

Two further features were used to great advantage. Recorded calls of a number of Australian birds, frogs and insects were relayed through speakers set at strategic points in the Garden, and these added a finishing touch to the feeling of actually being in the environments concerned. Also, realistic fibreglass animals were placed around the garden, adding to the interest and providing

numerous photo opportunities for visitors.

Plant selection

There were a number of factors that had to be considered prior to final selection. These were:

1. That the plants had to fit into an environment zone, even if it was only morphological features that made them appear right for a particular area.
2. That the plants had a reasonable chance of surviving not only the rigours of quarantine treatments in Australia but also the extremes of temperature and humidity that were expected in Osaka.
3. That the plants were either budded ready for flowering or had the capacity to bud and flower very rapidly given the rising temperatures and daylight hours of the Osaka spring.
4. That they provided, where necessary, a useful foliage colour contrast or form when displayed against other plants.
5. That in most cases the plants were capable of providing reasonable growth rates. This was because the Garden was only open as part of the Expo for six months and we wanted it to look established as soon as possible after planting.

Due to the short lead time available, specifications on the supply of plants together with the species requested were sent to a large number of nurseries. These were assessed on return and a number of buying trips were then made. The bulk of the plants were general nursery production stock, though slightly more advanced plants were bought where possible. A separate list was developed of plants that were required as special features, an example of this being 36 mature Grass Trees (*Xanthorrhoea* spp). In total some 111,000 plants representing 360

species were prepared for shipment.

Prior to export, the plants were assembled at a holding nursery in Brisbane, so that they could all be subjected to a rigid schedule of detailing and spraying prior to quarantine examination for export. It was disappointing that some of the plants arrived in very poor condition, certainly not in fit state to export. Disease, insects and incorrect soil mixes were the main problems experienced, and more plants had to be bought urgently. A number that arrived in contaminated mixes were repotted at the holding nursery into an approved potting mix.

Each plant was also closely examined and any disease affected leaves or other blemishes were removed.

At the same time, an order was placed with a number of nurseries in Okinawa to supply some larger plants for use in various areas of the Garden. These were to provide the major structural plant elements in the Garden, as well as a certain degree of shelter for some of the rainforest species coming from Australia.

Quarantine requirements

Japan's quarantine requirements are as strict as Australia's. We had special aspects to consider besides freedom from general pests and diseases. These were special precautions for *Radopholus similis*, a root nematode, and for the quality and components of the soil mixes used. The Australian Quarantine Information Service and the Queensland Department of Agriculture, through its Redlands Research Centre, helped considerably with advice. A very rigid precautionary spraying schedule for pests and diseases was also implemented on a regular basis for some 12 weeks prior to export.

International Exposition, continued

Protected Plants clearances

All Australian plants require permission to be exported under the Protected Native Plants or Convention on International Trade in Endangered Species legislations. Two species, *Xanthorrhoea spp* and *Dicksonia antarctica* were to be obtained from commercial sources, but as the plants were originally extracted from the wild and these species are not protected by a proper management scheme, special Ministerial permission had to be obtained prior to shipment. The Australian National Parks and Wildlife Service was especially helpful in this matter.

Special Ministerial permission was sought and granted from the Japanese Minister for Agriculture, Forests and Fisheries to bring in the *Xanthorrhoea* with soil still attached to their roots.

Transport and packing

Qanatas started assembling Jumbo containers at the holding nursery some weeks before export. All plants were watered prior to being completely immersed in an insecticidal/fungicidal/nematode

dip. They were then sprayed with an anti-transpirant oil. Smaller plants were packed into usual nursery packing boxes. An ethylene absorbent material was placed in the boxes, since ethylene production by plants in confined spaces can lead to bud and leaf drop. Larger plants were packed loose in the containers, taking the same precautions against ethylene and transpiration. The large *Dicksonia antarctica* were packed into large wooden crates and the *Xanthorrhoea*, still with soil attached to their roots, were packed into cut-down 44-gallon drums and completely wrapped. Special plant pots were prepared and waiting in Japan for potting

these plants on arrival. All containers were then totally sealed with tape and black plastic to eliminate the possibility of insects entering. A final fumigation of synthetic pyrethroids was put into the container prior to transport to the airport.

It should be noted at this point that when the packing started, so did the rain. 200 mm fell in 10 hours, hindering the packing process greatly. It was also difficult as green frogs were climbing onto the plants and all had to be located before packing. Plants were packed in a sodden state which was to lead to more complications on arrival.

The plane we were due to leave on was unavoidably delayed at Sydney for two days, and this further complicated the process as the plants were confined for two days longer than planned in very humid conditions at Brisbane airport.

Arrival in Japan

The containers were cleared from Narita airport for transhipment to the quarantine facility at Osaka. On arrival the Japanese Quarantine process started and every plant was inspected by a team of Quarantine officers. Every plant taken met the Japanese requirements and was released. From the quarantine facility the plants were shipped again to a holding nursery, one and a half hours by road from Osaka. This was a very large glasshouse, some 40 metres long by 25 metres wide. Once the plants were unpacked they filled the glasshouse, which was equipped with kerosene heaters that were very hard to adjust to a constant temperature. There was also a thermal curtain which could be drawn at night to assist with temperature control. We had approximately three weeks in which to adjust the plants from the 30 degrees and high humidity they had been growing in in

Brisbane, down to the rather erratic conditions experienced in the Osaka region at this time of year. We had rain, hail, snow and severe frosts. It was decided to bring the plants down to about 10 degrees by the time planting was to take place. Checks on glasshouse temperature were made up to 11 pm for the first week until we were confident that the heaters were coping with the situation.

Unfortunately many of the plant packing boxes had partially collapsed due to the sodden condition in which they had to be packed and because of the two day delay in Australia. Because of this many plants had been damaged by crushing and some had badly deteriorated foliage. All therefore had to be finally detailed again while going through the hardening process.

In the meantime occasional trips were made down to the garden at Expo. The first visit revealed that because of a late Osaka winter and nonseasonal heavy rain, construction was very much behind schedule. The Australian Garden was still a construction site even two weeks before opening. Planting was started about eight days before the official opening and proceeded even though heavy machinery was still operating all around the site.

Due to the lack of time much of the improved soils we had specified could not be provided. Also some aspects of the garden construction were not up to the standard that was desired. However these problems were overcome and the Garden was opened in time for the visit of the Crown Prince of Japan on 31st March.

A number of Australian horticultural companies also took the opportunity to display their products.

Awards

Australia won a number of awards at the Expo. These included:



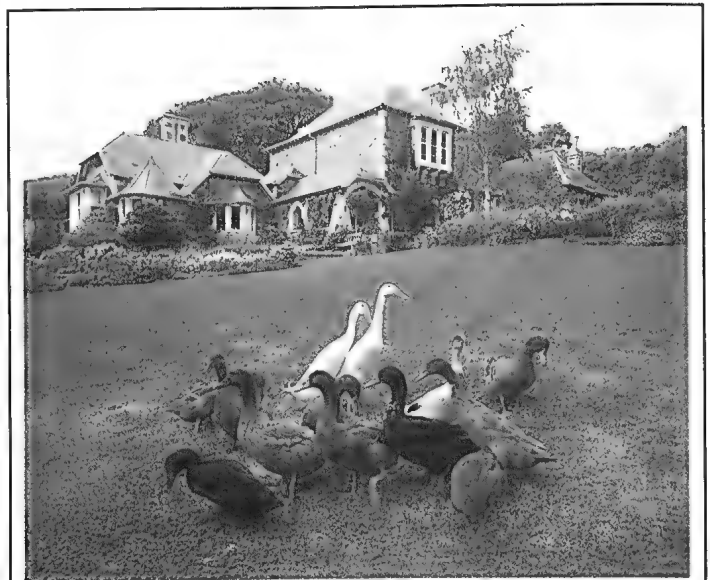
Left: *Grevillea "Robyn Gordon" and Xanthorrhoea*
above: *The grassland area*
(photos: G Butler)

- Best Prize (Class 3, perennials);
- Best Prize (excellent design, construction, traditional gardening techniques, artistic feature);
- Gold Prize (class 3, perennials)
- Gold Prize (class 10, construction);
- Silver Prize (class 14, performance of show);
- Silver Prize (class 9, design of gardens);
- Silver Prize (class 8, facilities, materials, flower beds);
- Silver Prize (performance of show);
- Silver Prize (class 1, forced flowers);
- Bronze Prize (class 2, flowering bulbs);
- Bronze Prize (class 4, nurserystock products);
- International Friendship Award.

Future of the Garden

The Australian Garden is to remain as a permanent feature after the Exposition is dismantled. Some modification of the Garden is necessary as some of the plants will not tolerate the cold of the Osaka winters.

In conclusion, Australia's participation in Expo 90 was very successful and almost certainly achieved its aims of enticing more tourists to come to Australia.



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The Garden Of The Sacred Trees

Wonderful things have happened on Mount Macedon since the Ash Wednesday fires. Old gardens have risen from the ashes and new ones are being built. SUSAN IRVINE visits a very special one that is almost new.

On Mount Macedon rejuvenation is in the air, and there is a splendid optimism. The Mount is becoming once again the Mecca of garden lovers.

Meila and her husband came to Australia after the last war. Seeking peace amid beautiful surroundings they could call home, they came, after much searching, to Mount Macedon.

Just over the top of the mountain, facing north, with a breathtaking view of the Cobaws and the mysterious and enticing Hanging Rock, they found 40 acres with a little tumbledown weatherboard cottage, a long row of cypresses along the road frontage and another on the north boundary, and a little patch of Australian bush.

The tumbledown cottage has gone now, replaced by a house that might have stood on the shores of Lake Constance. The little patch of bush is still there, and the cypress, but now they enclose a garden which is almost wholly Meila's creation, as well as her inspiration and her joy.

The garden immediately round the house is intensively and imaginatively gardened. One comes unexpectedly on little ponds and hidden seats, little flights of steps and winding paths.

Like so many gardeners who are also creative in other spheres, Meila is very conscious not only of colour, but also of texture and form. Plants have been carefully chosen to create everywhere a feeling of harmony. A blue spruce echoes the colour of the Cobaws which form an ever changing background to the garden. A great patch of *Romneya coulteri* grows beside the rich single magenta rose, 'Scabrosa', and both have the same simplicity of form and the same marked golden stamens. A smoke bush, *Cotinus coggygia*, growing against the house is exactly the colour of the eaves.

There is a formal rose garden whose centrepiece is a simple, beautifully constructed temple of roses, clad with the soft apricot of the Noisette rose, 'Crepuscule', with 'Maigold', and the creamy yellow 'Cloth of Gold' and 'Clair Jacquier'.

But it is when one leaves the garden proper and goes

through a gate to the plantation of trees beyond that one begins to realise the intensity of thought and feeling that has gone into the making of this garden.

From the house the land slopes quite steeply down to





a large dam, a little rowing boat moored at its edge and a circle of poplars on the left bank. A great number of trees have been planted, some five or six acres of potential woodland, and many of them are planted in circles, the circle being the symbol of wholeness.

And then one comes to the Sacred Garden. So personal is this garden and so private that it seems almost an intrusion to enter it. Meila described the little clearings in the oak forests of Lithuania, her homeland, where, right back to pagan days, the earth, the mother goddess, was worshipped.

In the centre of the clearing was a stone pillar, a fertility symbol, and beside it a fruit-bearing tree. Meila has chosen the medlar for this position, with its simple pure white flowers and dramatic autumn colouring. The clearing is surrounded by trees, which have, at different times and in different countries, been considered sacred. Birches from Lithuania are here, the rowans and elderberries of Nordic mythology, the ginkgo, which is planted near temples in China and Japan. The olive from Italy and the linden from Germany also have a place.

All the flowering trees here are white, and on the circular fence *Rosa brunonii*, the great white Himalayan Musk Rose, found in the wild from Afghanistan to Kashmir, Simla and Nepal, sends its strong grey-green shoots heavenwards.

Steeped in mythology and folk lore, and inspired by a

very personal vision, Meila is making explicit here what many lovers of gardens have dimly felt and seldom been able to express. In this most beautiful of oases, far removed from the pressures and the greed of cities, I was reminded of Elizabeth von Arnim (and who has not read "Elizabeth and her German Garden"?) also living in a strange land, who went out into her garden at three o'clock one morning and was "almost frightened by the awful purity of nature when all the sin and ugliness is shut up and asleep and there is nothing but the beauty left... as though God must be walking there in the cool of the day".

Meila's garden is still very young. The trees have been planted only in the last few years. To the casual eye only the formal outlines of the various plantings distinguish it from many other grassy slopes on the side of the mountain, but the atmosphere of peace and dedication is already there and will intensify with each passing year.

As I drove home I found myself repeating the lovely lines of Emerson:

*"Who walketh in solitude.
And inhabiteth the wood
Choosing light, wave, rock and bird,
Before the money-loving herd,
Unto that forester shall pass
From these companions, power and grace."*

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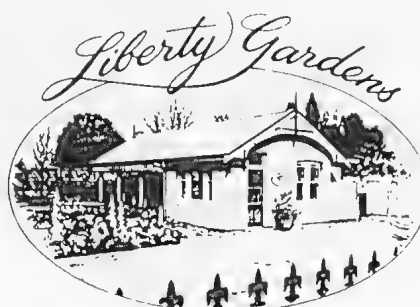
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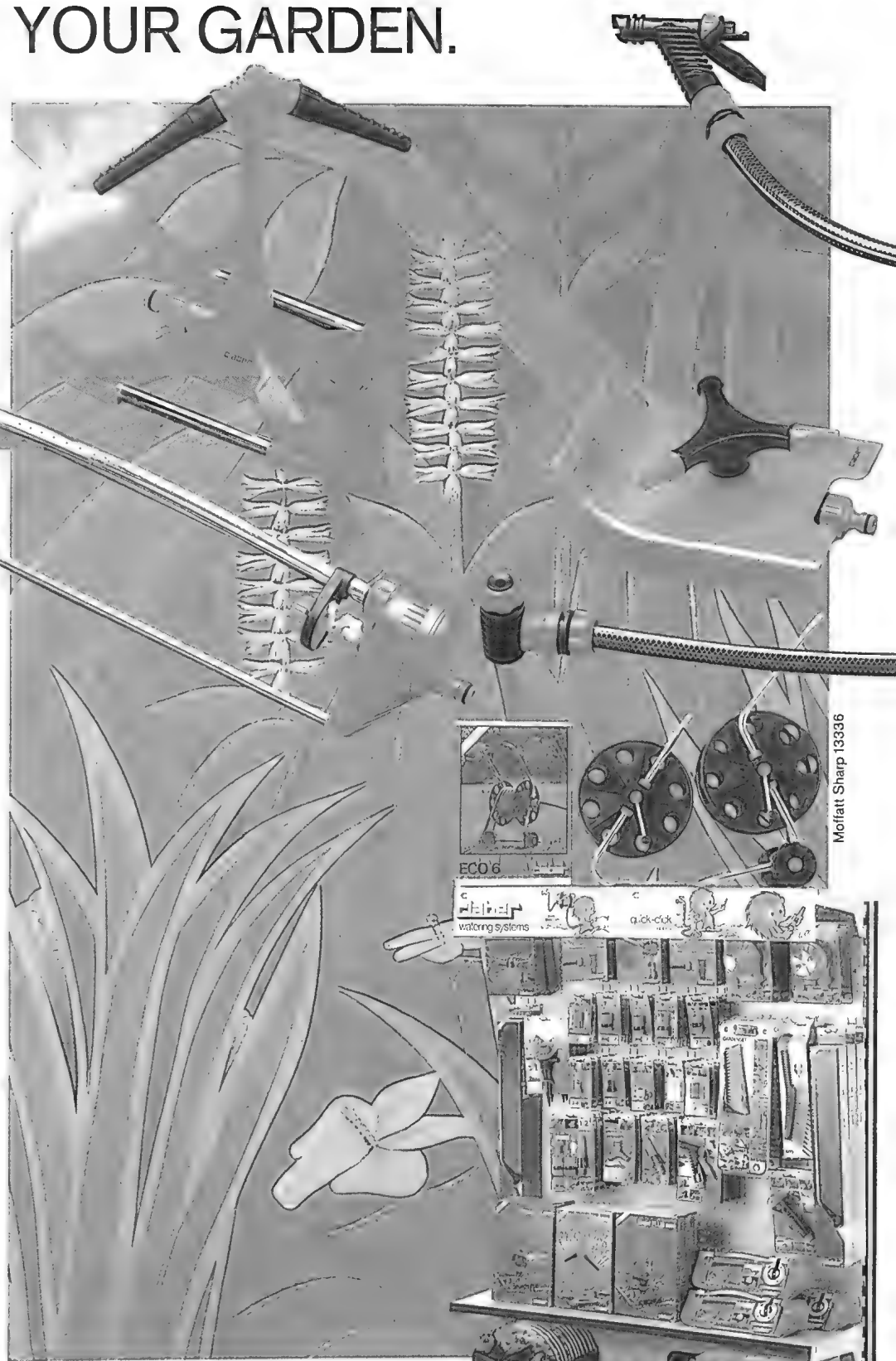
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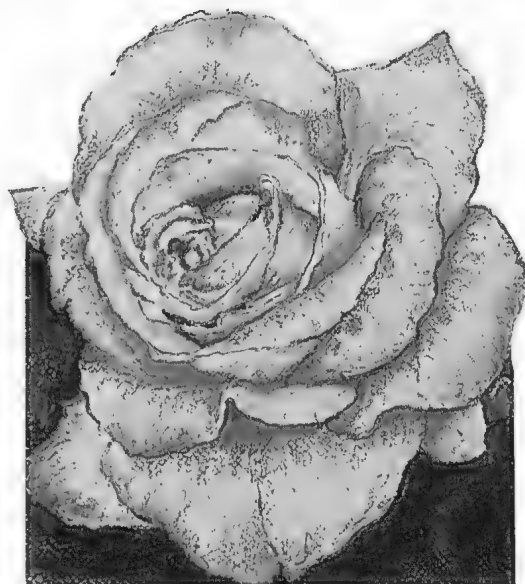
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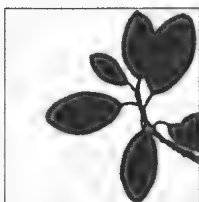


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*Front cover: The Administration Building. VCAH Burnley 1990
(photo J. Pleasance)*

It's Not Yet Time For Armageddon!

It sometimes puzzles me why we celebrate the beginning of each new year as though we half expected it wouldn't happen. Why celebrate the inevitable?

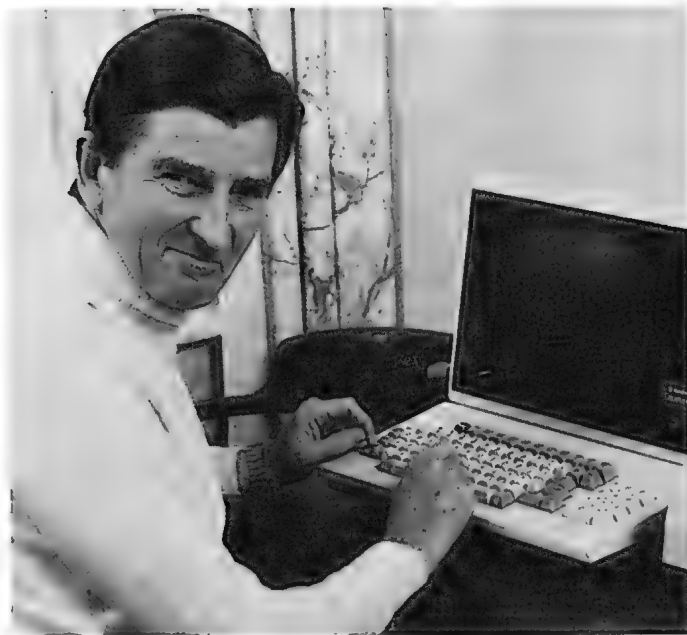
Or is it inevitable? We've only eight more of them before we reach what some people are confidently predicting will be Armageddon: 2000.

I certainly hope it won't be Armageddon, and I hope too that I will still be around to see it. That will be something I can celebrate.

But at the same time we seem hell-bent on advancing the end of the world as fast as we can. One Thomas Lovejoy, a biologist at the prestigious Smithsonian Institute in Washington DC, is on record as saying "I am utterly convinced that most of the great environmental issues will be either won or lost in the 1990s; by the next century it will be too late". He's not alone in having these views, and they don't give us much time.

It's not that we are being left in ignorance. Every day we hear more about the greenhouse effect, the ozone layer, finite fossil fuels, contaminated water and foul air, destruction of rainforests, nuclear waste and dumps of toxic chemicals:

The immediate danger is probably not the end of the world, but of the whole thing becoming a big yawn. Human nature is like that. Ram something down its throat for too long and it becomes sick of it. Kay Overell, who makes a welcome return to our pages in this issue, says she carefully avoids any name or tone that includes that word "environment"; it reminds her of duty and sacrifice; it's like the command to eat your vegetables.



And she's dead right. Make the children eat their vegetables and they will grow up hating cabbages (better not, though, get the whole family onto Jerusalem artichokes, or there will be a problem in the greenhouse). Paradoxically it's easier to waste energy than to save it; it's easier to leave the hot water running and the lights on than to turn them off; easier to drive the car that two kilometres into the town than to walk or ride a bicycle; easier to put all the rubbish into plastic bags and have the council take it away (where to?) than it is to bother about recycling parts of it. Basically, most of us are not only rebels but we are also lazy.

It's in our gardens that we can get close to the heart of the matter in the nicest, most satisfying and most relaxing way, as Kay Overell found when she started making her "urban wild garden". Here the situation is reversed - or at least reversible; it becomes easier to save energy than to waste it. The falling leaves make their own mulch through which plants can colonise and leave no room for weeds. There's no need for kilograms of artificial fertilisers or endless spraying with systemic pesticides; probably no need for a lawn and therefore a lawnmower. The result may not be a work of art but it will be a darn sight easier to look after; and we'll be doing our bit to postpone Armageddon for a while longer. But we won't call it an "environmental" garden; why not just a "natural" garden?

TIM NORTH

 **PROFILES** 

MARY ELLIS graduated BSc (Hons) in Genetics and Botany from the University of Melbourne in 1968, and gained her PhD from the same University in 1972 for research work with the very common weed, *Poa annua*. Further research followed at the University of Hull in England, this time working on another weed, *Lotus corniculatus*.

On returning to Melbourne, she worked on bone marrow cryopreservation at the Royal Children's Hospital until 1984, when she resigned to become a herb farmer in South Gippsland.

Dr Ellis is a member of the South Gippsland Conservation Society and was newsletter editor for three years. She has edited two small books for the Society, "Andersons's Inlet, Waders and Water birds" (1987) and "Significant Trees of Woorayl Shire" to be published this year.

GEORGE WATERS was born and educated in England, where he became a keen gardener, cultivating in turn the productive greensand of Bedfordshire, the dry gravel of Hertfordshire, and the clay and marl of the Chiltern Hills.

He is also interested in history, and in 1965 helped to found the Garden History Society, serving on its Council for two terms. To make the new society better known he arranged exhibits at the shows of the Royal Horticultural Society in London. One of these, a display of photographs illustrating changes in garden styles during 300 years of British history, earned the Silver Lindley medal of the RHS. He was greatly helped in preparing prints and staging the display by friends and colleagues at the Research Laboratories of Kodak Ltd, where he was himself employed for about 20 years.

George moved to California in 1972 and worked for a while in garden restoration and design. In 1976 he helped launch "Pacific Horticulture", to provide gardeners in the summer-dry western United States with their own publication and a forum for discussion of the special character of gardens in that extraordinary climate. George became editor of "Pacific Horticulture" later that year, and discovered a facility with the language that had been dormant since childhood. He also became a photographer to provide more pictures than were available from the customary sources to a new and penniless publication.

His own garden, on a small city lot in Berkeley, California, suffers from the magazine's demands on his time, but reflects, among the diversity of neglected plants, his particular interest in iris and lilies that lack breeding.

The American Association of Botanical Gardens and Arboreta gave "Pacific Horticulture" its Dorothy E. Hansell publications award in 1987.

George has had awards for his work on "Pacific Horticulture" from the California Horticultural Society and the American Horticultural Society. In 1989 he was elected a Fellow of the Garden Writers Association of America. On 1st May last year in New York City, the Garden Club of America gave George its Sarah Francis Chapman Medal for outstanding achievement in literature and photography. The following month the Strybing Arboretum Society, San Francisco, gave George and his wife Olive its Owen Pearce Award.

Olive manages the circulation of "Pacific Horticulture" and so the joint award properly recognises both members of the team at work on their publication.

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Australia's First School of Horticulture – Burnley, 100 Years of Service

by Peter ESDALE



VCAH Burnley administration building, 1990.

Photo: J. Pleasance

The horticultural college, VCAH Burnley, is 100 years old this year. For a century its main purpose has been to train professional horticulturists. This has been admirably done, producing about 2,300 graduates. The majority of these work in the area of ornamental horticulture, contributing significantly to Australia's gardens and gardeners.

The centenary celebrations of the college are spread throughout 1991, with part of them being aimed at fund raising. The college hopes to raise funds to ensure the continued development of Burnley Gardens (see article by Claire Pitts in the December/January issue of this journal) as an outstanding teaching garden and to start a "Centre for Urban Horticulture". By funding these through public and industry subscriptions Burnley will be able to continue its fine contribution to gardens and gardeners well into its next century.

From royal beginnings

Burnley Gardens was administered by the Horticultural Society of Victoria (from 1885 the Royal Horticultural Society of Victoria) for almost 30 years before the society was declared bankrupt in 1890. The then Minister for Agriculture, the Hon Alfred Deakin, had been lobbying for an institution for horticulture similar to colleges recently established for agriculture and viticulture. By acquiring Burnley Gardens in 1891 the Department of Agriculture obtained a site already dedicated to horticulture.

The RHSV left a valuable legacy upon which the Department of Agriculture could base Australia's first School of Horticulture. Extensive orchards with a vast collection of fruit varieties and vegetable gardens surrounded the enchanting formal gardens. The curator's cottage, which was the basis of the Principal's house that survived to 1980, and the Pavilion, the college's main building until 1948, formed the architectural features of the gardens.

The early years of training at Burnley were based around practical work in the gardens and orchards. The school offered courses for professional orchardists as well as basic instruction for city and inexperienced rural settlers.

The inclusion of women in courses at this early stage had a significant impact upon gardens in Australia. It is believed that while the males studying at Burnley concentrated on the orchard and "productive" pursuits, the females focused on the gardens, taking their skills to their own gardens or being employed "jobbing" at various gardens. Edna Walling, Olive Mellor and Emily Gibson all studied at Burnley prior to 1920. Each was passionate about the use of Australian plants and all contributed significantly to garden design in this country.

The Department of Agriculture

The School was part of the Department of Agriculture from 1891 to 1983. This influenced its educational directions and activities.

During this period many other sections of the Department shared Burnley Gardens with the school. These sections were initially housed in the Pavilion, and often contributed to the teaching program - poultry testing and fruit preserving being examples. The original biology branch expanded to become the Plant Research Institute.

Both World Wars increased the importance of Burnley to the community, but altered the educational emphasis to food production. The "Land Army" promotions featured female Burnley students producing vegetables and fruit, supporting the community while the men were abroad. After both wars Burnley was involved in government schemes to assist returned service personnel to train for civilian occupations.

The extent of involvement in the Commonwealth Reconstruction Training Scheme from 1946 to 1950 swelled the student numbers and stressed the already limited resources available to the school. Funding under the scheme made possible a period of upgrading of Burnley facilities. The result was that the Pavilion was replaced with the current two-storey administration block and more teaching staff and equipment were added.

With these new found resources the college could, for the first time in five years, cater for the public. Part time evening courses and a range of specific topic short courses has been offered since 1951, catering largely for Melbourne's gardening public.

Changes in technology and associated educational trends brought about the next major changes. The two year certificate course, ➡



VCAH Burnley administration building and garden shelter, 1990.

Photo: J. Pleasance

Australia's First School of Horticulture — Burnley, continued

largely unchanged since 1911, involved a major portion of student instruction being carried out in the gardens or the orchard, working under supervision. Advances in horticulture required a greater degree of scientific background training and thus the classroom and laboratory components of the courses needed greater emphasis. In 1958 Burnley became "Burnley College of Horticulture" and the first Diploma of Horticulture students were enrolled.

The Diploma course was reviewed three times, each resulting in more formalised class work and practical experience. The names of the courses indicate the trend to an increased scientific component and specialisation: Diploma of Horticulture became Diploma of Horticultural Science (1968), then the Diploma of Applied Science (Amenity Horticulture or Nursery Production and Management) in 1978. The change in 1968 allowed the college to be recognised as a College of Tertiary Education, thus flagging the next stage in Burnley's development.

Major building projects were undertaken to satisfy the more intensive teaching required by the new courses. The late '60s saw the construction of a Plant Science Laboratory (now the Nursery), Chemistry Block and Engineering Block.

In 1969 the college became the Burnley Horticultural College, with further building projects producing a Student Amenity Building (1973) and a Soils Laboratory (1977).

The major difference that set Burnley apart from other agricultural and horticultural colleges was its specialisation in ornamental horticulture. Since its inception it had always recognised "garden work" as well as "orchard work", but from 1978 Burnley was to be dedicated to "amenity" and "nursery" horticultural training. It

was now clearly specialising in training people for positions in park and garden management and ornamental plant production.

Under Department of Agriculture management the School was involved in a broader range of activities than typical educational institutions. Public field days such as the "Pruning Days", displays at agricultural shows and Garden Week were all part of Burnley's regular offering at various times. The nature of Burnley's commitment to these activities has changed in recent years.



Charles Bogue Luffman, Principal 1897-1907. Luffman was responsible for the original design of Burnley Gardens which largely remain the same today.

Photo: Burnley collection

Agriculture to Education

The Victorian College of Agriculture and Horticulture, with Burnley as one of its campuses, was formed in 1983. For the first time Burnley, through the VCAH, was responsible to the Minister for Education and not the Department of Agriculture.

Being funded as an educational institution meant a gradual shift in emphasis. Resources had to be allocated primarily to career educa-

tion. Involvement in field days and the running of courses for the public was gradually reduced. Short courses for gardeners and hobby groups are now offered on a user pays basis. The pruning day has been replaced by an open day that aims to attract potential students and promote the broad range of careers in ornamental horticulture.

Education for careers in ornamental horticulture has flourished. The Diploma was replaced by the two year Associate Diploma in Horticulture and the three and one half year Bachelor of Applied Science (Horticulture). A Graduate Diploma in Horticulture was added and the range of certificate courses has been updated.

In 1989 the Amenity Section changed its name to the Environmental Horticulture Section in order to reflect more accurately the range of subjects it covers and community interest in environmental issues.

The rate of growth during the '80s is highlighted by the fact that about 50% of all Burnley graduates have graduated during the last ten of the college's 100 years.

Facilities have had trouble matching this expansion. In 1981 the first of the relocatable classrooms and the library were constructed. Since then three further classrooms and two lecture theatres have been added, one in 1991.

1990 will be remembered by current staff as the year that facilities were advanced to match the teaching needs of the college. A purpose built plant materials laboratory, and a large arboriculture and landscape teaching building are due to be in use this year.

One of the problems faced by College management has been locating these new buildings on the Burnley Gardens site as policy is not to reduce the garden area. The aim is to expand the gardens and develop them further to ensure they remain Australia's premier teaching gardens. For this reason one of the centenary fund raising projects is for the development of the Burnley Gardens.



*The new arises from the old. The current administration block has been constructed behind the Pavilion. (the Pavilion was demolished in 1948). Ponds in the foreground were established by former Principal Charles Bogue Luffman with *Salix fragilis* (Cracked Willow) in foreground.
photo: courtesy of Tom Kneen (Principal 1948-67)*

A further indication of the future activities of the campus may be gained from the refurbishment of Burnley's oldest building as the Centenary Centre and the construction next to it of the Centre for Urban Horticulture. Both will be in use during the centenary celebrations and the latter is also the subject of fund raising during the centenary.

Burnley supporting gardening

By producing top quality graduates in horticulture with a range of skills in plant use and production VCAH Burnley is helping Australia's gardeners.

By training technically competent horticulturists Burnley is providing the basis for public, council, government and other land managers to receive sound advice regarding plant use and growth. Plant production and sales are advanced by the

modern training Burnley graduates have received with regard to management and production practices. Burnley graduates are represented in all major centres teaching horticulture in Australia.

Home gardeners can still have direct involvement with Burnley. The campus offers short courses on topics such as landscaping, general horticulture and botanical art. Home study courses are being developed on basic horticultural topics such as plant identification and plants and the environment. The campus still offers part time day or evening courses for people who wish to pursue their garden interests in more depth. For those who wish to have a Burnley student "do" their garden the students run a job service. Avid horticultural devotees can use the Horticulture Shop, located in the Campus Centenary Centre, to buy books, garden tools and clothing.

The Centre for Urban Horticulture

The Centre for Urban Horticulture is being implemented as part of the next stage of development of Burnley's standing in horticultural education. The centre will complement the campus' move into post-graduate research projects. It will coordinate the College's research and industry training in urban horticulture, providing facilities for post-graduate students and the administration necessary for directing industry funds and donations towards researching urban horticulture problems.

The Burnley Centenary Effort

Funds are required for the Centre for Urban Horticulture and the continued development of Burnley Gardens as teaching gardens. The Centenary Effort at

Burnley continued page 107

The Urban Wild Garden

Kay OVERELL describes how she started to make a "self-activating" garden.

I've taken to calling our series of urban clearings "The Urban Wild Garden". I began doing this once I read the October/November 1990 issue of this journal and realised that what I'd been doing was actually part of a movement and not just an ad hoc solution to a personal situation.

The tone for this name "urban wild garden" was taken from Suzanne Price's "The Urban Woodland". In choosing the name I have especially avoided any name or tone that included the word "environment". That word "environment" is beginning to carry the same emotional freight as the command to eat your vegetables. This new aesthetic is too important to be called something that rings of duty and sacrifice. The movement needs to be given a name that sounds beautiful, beautiful enough to inspire you to get out there and make one.

When we moved to this place five years ago, to get out there and make something was what I had to do, and looking back I can pinpoint the seminal moments of my inspiration for the urban wild garden. Again Suzanne Price has to be given credit. Also the photographs on pages 101 and 102 of "An Englishman's Garden". What is pictured there is a real wild garden, acres of it - and something there called to me. Also the one photograph of James van Sweden's work which I saw after the fact confirmed my direction. That photograph caught my breath in the way that photographs of Frank Lloyd Wright's "Falling Water" or "Taliesin West" have done. That photograph should have alerted me that I was part of a movement and not just in an ad hoc position.

When I did go out there to make something I took my cue from the existing trees. What I wanted was a situation where the trees could shed their leaves with the resulting litter decomposing naturally. You see I have this obsession about mulch and about there never being any visible soil (and I am prone to giving people tiresome lectures on the evils of exposed soils). Even the casuarinas were to be included in this falling and decomposition quite large casuarinas which as well as leaf needles drop entire branches from time to time. (These branches big and small whistle past your ears or crash on the roof. Once a branch fell near a small paranoid boy and he looked around startled and accusingly, telling me later that somebody, probably that cat, had thrown it at him).

Casuarinas being a wild tree are not particularly suited to domesticity but they belong here by Narrabeen Lake as much as the pelicans and the wild ducks. Also they reminded me of a scene in a piece of reserve I knew further up the peninsula. In this scene there were just the casuarinas and beneath them a deep, grey calm bed of needles, mulch formed from constant moulting. It was a picture of such unity and peace I have never forgotten it and thought perhaps I could in some way duplicate it.

My preparations for unity and peace began in the banal. I cleared away the rubbish and covered the area beneath the casuarinas in semi-permeable plastic weed mat. Then I put on some tonnes of pine flake, not pinebark lumps or chips, but pine flake. Although I didn't know it at the time this flaked pine breaks down over a few years into a rather

too successful growing medium. So while I was waiting with zen-like patience for the soft grey calm bed of mulch to appear, a runner of native violet lowered itself from one of the large potted plants I had placed around the pine flake. This *Viola hederacea* then began colonising the rotting pine flake in the areas of shade beneath the casuarinas. Nowadays at the end of winter the violets cover a small lawn like area and the little girl from over the road likes lying down in them, spreading out her long black hair and pretending she's the Sleeping Beauty. Once the sun is in its summer arc it beats the violets back into the shade, but I go with the flow on this one and wait for autumn and the violets re-emergence. For the most part this area has become self-maintaining. A bit of weeding is necessary where I have worn a little patch to reach things, but not much. The native violet is a voracious weed once released into prime conditions and doesn't mind about the needles dropping, or about the deep soft mulch which it will never permit to appear.

Another much smaller area of pine flake has been colonised by heartsease - *Viola tricolor*. Again an accident which in spring and summer I feel is in the mood of the flowery meade.

Yet one more area of pine flake has been taken over byimpatiens. You wouldn't think that tizzy lizzies (no mutant stunted varieties) could survive in semi-sun in two inches of rotted pine flake or plastic weed mat, but they can and they do. (At least in Sydney's new, wet climate). This particular clearing I have to call my meadow garden. The

neighbours, most of whom are more obedient to accepted norms than I, are often bewildered by my urban meadow. You see although there's no need to walk through it it's not on the way to anywhere - they are still puzzled by the fact that there is no formal way of traversing it. If necessary one simply picks one's way through the impatiens. And while it may puzzle adults, one medium sized boy once muttered to me, as we were making our way through it, that he wished he had something like that at his place. On the debit side, however, his small brother who was at eye level with the impatiens had a panic attack mid-meadow. He seemed to think he was caught in some magenta Hitchcockian nightmare and had to be carried back to the safety of the lawn.

Yes, at this point I must come clean and admit that there is a patch of lawn. A small one. The Persian carpet I call it because it cost about the same per metre. With fast growth equalling budget prices, slow sedate buffalo has become a luxury. But buffalo it had to be. Only buffalo grass speaks to me of those Queensland summers in the '50s when as children we would lay prone on its itching blades licking teaspoons of Vegemite (yes, straight teaspoons of it - those of us who settled the frontiers of post-war suburbia were a hardy lot) while planning the adventures we would have as adult missionaries in Africa. (I can't recall us having any accurate idea of what the duties of a missionary were. Somehow we'd developed the notion that those duties consisted of joining the heathen in,

rather than saving them from, their revelries. As an adult devotee of science rather than faith, this is the only excuse I can give for my childhood's lack of cultural tolerance).

The buffalo has been down a year now and we're weeding it diligently until it closes over into that dense slow-growing mat that its capable of being. The casuarina needles and nuts fall on the grass and when I need kindling I rake them up. I plan on feeding the buffalo lavish smelly organic things and last Christmas a long, long outdoor table was bought for Sunday lunches on the lawn. I have this vision of us all sitting around it as if in a French movie.

There were other trees in this garden which were to be permitted their own leaf litter. Unfortunately planted too close together, these trees are aristocrats; a *Podocarpus* from the Wollongong rain forests; a Queensland kauri; a Moreton Bay Chestnut and a metasequoia; this last one brought back from the brink of fossildom by the world-wide efforts of both cultivating and cultivated persons.

The area beneath the rain forest trees had been infested with bamboo. Once that infestation was defeated, I did not know what to do. I couldn't bring myself to put even permeable plastic over those aristocratic roots. So while I was thinking about it, the impatiens acted. They colonized the dry sandy shade with the willingness of the previous bamboo. Now this is a largely self-maintaining area. There is a little weeding. There is some chopping back of the impatiens leaving the cuttings as mulch. The

leaves fall freely from the trees and some chemical fertiliser is added a few times a year. I call this place the rain forest. It isn't fancy. It isn't a design *tour de force*, but it is calm and has a consistent vaguely tropical mood.

There is one aspect of the rain forest that I particularly like. The balance of software and hardware is good. If you're going to do this urban wild gardening you must marry the plantings - the software - to the buildings around and about. This marrying is done with hardware; garden furniture, bird baths, appropriate statuary, brick paths, anything that is hard and manmade - even potted plants, spiky desert ones are good, not so much maintenance and lots of sharp visual impact against the soft mounds of planting.

Apart from the driveway area which is still a bit of a debacle - I am beginning after five years of work to like this garden. It is starting to develop atmosphere. People are peaking in through the fences. Children particularly like it. And although it is sometimes rough around the edges - not a lot of money has been spent on it - it is to a degree self-activating and self-maintaining. It certainly is no work of art *a la* van Sweden, yet still I like to think that it is in a similar non-conformist, pioneering spirit. I like to think we're abandoning the norms and "breaking on through to another side". As well there is not an inch of bare soil to be seen although this point is often lost on the unconverted.



Australia's First School of Horticulture — Burnley, continued from page 105

Burnley in 1991 is to focus on both of these and donations and sponsorship are being sought. Further information may be obtained from the College.

If you wish to receive information about the centenary celebrations and reunions, register your name and address by phoning (03) 810.8800.

The Author

Peter Esdale is a lecturer at VCAH Burnley. His current responsibility is to coordinate the campus' centenary activities.

Reference

Winzenried, Arthur, 1991. "Green Grows Our Garden; a cen-

tenary history of horticultural education at Burnley". Hyland House, Melbourne.

Copies available for purchase from The Horticulture Shop, Burnley Gardens, Swan Street, Richmond, 3121.



Come To The Hunter Valley!

The Hunter Valley, for long famed for its fine wines, is fast becoming a cultural centre.

Wine and music are, of course, natural partners, so a weekend of fine music, food and wine is an appropriate occasion. "Mozart in the Hunter" is just such a weekend, from 26th to 28th April. It will be held at The Rothbury Estate, and will feature Australia's foremost chamber group, The Australia Ensemble.

Numbers are strictly limited, but enquiries may be made to:

Mozart in the Hunter, Suite 303 23 Hunter Street, Sydney 2000; tel (02)221.1001; fax (02) 233.2713.

Richmond Grove's elegant wine tasting complex, Brandon Manor, will be the venue for a series of musical recitals on the first Saturday of each month, March through to December. These will feature such well known ensembles as The Renaissance Players, the

Sydney Wind Quartet and the Motet Choir of the Sydney Philharmonia. Enquiries to:

The Manager, Brandon Manor, Hermitage Road, Pokolbin, 2320: tel (049)987.8000; fax (049)98.7809.

OUR NEXT ISSUE (APRIL/MAY) – will focus on the Hunter Valley.

Mark Davidson, of Tamburlaine Vineyard at Pokolbin, will describe the ways in which yields and quality have been improved on this vineyard and will also comment on the particular requirements of individual wine grape varieties. We also feature an exceptional modern garden which has successfully overcome the physical constraints of the area, and a small nursery which specialises in perennials suitable for local conditions.

Other articles will give information on wineries, restaurants, accommodation, galleries and other places of interest and local amenities.

Also in this issue - Robert Angus on Hostas (unavoidably held over from this issue); Pauline Connolly evokes "Memories of the Deep South: and Graeme Purdy recalls visits to some English gardens.

April/May issue of **The Australian Garden Journal** on sale 3rd April 1991.

A Very Special Tour To Beechworth and The Ovens Valley

1st to 4th May 1991

This autumn **Gardentours** takes you to the picturesque north-east corner of Victoria, and in particular to the old goldmining town of Beechworth and the town of Bright, surrounded by the Victorian Alps and famed for the autumn colour of its trees, which will be at its peak at this time of the year - a superb opportunity for the photographer!

Beechworth, with its wide tree-lined streets and National Trust classified buildings, is a fine example of a past era. We will visit three very special gardens, as well as museums and galleries. Bright introduces us to the magnificent Ovens Valley, with towering pine-covered mountains and breathtaking scenery.

Accommodation has been arranged at the **Armour Motor Inn**, Camp Street, Beechworth, and at the **High Country Inn**, 13-17 Gavan Street, Bright, again a first-class motel and conveniently situated within walking distance of the town.

To find out more about this tour telephone the Australian Garden Journal office, (048)61.4999, or write to PO Box 588, Bowral, NSW 2576, for a brochure.

Floriade 1992

Under the title "Floriade" the World Horticultural Exhibition is held in Holland once every ten years.

In 1992 Floriade will be set in 68 hectares of parkland on the south side of the town of Zoetermeer, near The Hague, and will run from 15th April to 11th October. It will feature exhibits of flowers, bulbs, pot plants, trees, vegetables and fruits from every part of the world, as well as theme pavilions, art exhibitions, and special events. In the main exhibition pavilion there will be 13 international horticultural exhibits.

The Australian Garden Journal in conjunction with Kuoni Travel Pty Ltd, is planning a special group tour to Floriade 1992. The tour will start in Vienna; from there we will make our way leisurely across central Europe by luxury motor coach, visiting famous gardens and other places of interest along the way, eventually reaching Amsterdam, where we will stay for a few days before going on to The Hague.

Further details will be available within the next few weeks. Anyone who may be interested should write or phone now with a view to be put on our mailing list.

LETTERS

Dear Keva and Elizabeth,

What a lovely time we had with you on your three-day garden tour last week! Barbara and I would like to thank you very much for the hard work and effort you put into making it such a pleasurable time for us.

Due to environmental factors, plants inevitably become repititious in a given area and it is always fascinating to see the limitless combinations of plantings that can be achieved. This, together with individuality of design makes each garden a unique experience, and some of the results we saw were quite stunning.

Many thanks to you both and kind regards,
Sincerely,

Jan Ingham and Barbara Barclay,
Personal Garden Services,
Henley and Epping, NSW.



Dear Editor,

I very much enjoyed reading Professor George Seddon's article on the Royal Gardens of Herrenhausen in Hanover (December 1990/January 1991 issue). However, I was curious about the meaning of that part of a sentence in the first paragraph which reads "... George I (he was the grandson of the Elector Palatine Friedrich V and Elizabeth Stuart, a daughter of James I of England and the last Protestant Stuart)".

Who is this "last Protestant Stuart" meant to refer to? It cannot be any of the people mentioned. James I was Protestant and the **first** Stuart monarch of England. The **last** Protestant Stuart monarch of England was Queen Anne, great-grand-daughter of James I. Since none of her 17 children survived childhood she was succeeded by the **first** of the Hanoverians, the Protestant George I.

Yours sincerely,
Gayle M. Murray,
Gynneville, NSW.

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BOOK REVIEWS

Glorious Disarray — The Creation of A Garden

by Joyce Robinson; published
by Michael Joseph, 1990;
recommended retail price \$35.00
Reviewed by Trevor Nottle

Having visited the garden this book describes, 'Denmans', and meeting its creator, Joyce Robinson, I found it difficult to reconcile my recollections of the garden with the book.

The garden, built within the high walls of an old garden, is a most satisfying place. The day I visited was warm and sunny, and after a thrilling drive down to Sussex from Surrey in a tiny yellow Citroen 2CV, I was ready for a sun-soaked afternoon among the flowers and plants. The variety of foliage, plant form and colour groupings in the Denmans garden is unique and lovely. The idea of creating a series of Mediterranean gardens linked with rivulets of gravel, sweeping curves of grass and informal glades of trees and shrubberies is brilliantly developed. It was a place I will not forget quickly.

It was rather frustrating, then, to find that the book does not have the same sense of wholeness about it. Despite giving some impression of Mrs Robinson's long and loving personal experience of gardening, and of her particular skill in developing a special idea, I found the book less than the beauty of the living garden had led me to expect. The problem arises, I think, from the editorial and promotional approach which encouraged the author to write many short articles (there are 63 of them) which were published in a local newspaper and then packaged up for publication as a book. Each piece is in itself instructive, often fun, and sometimes a revelation, but they do not come together as a book.

Creating A Native Garden For Birds

by Francis Hutchison; published by Simon Schuster, 1990;
recommended retail price \$16.95

Reviewed by Tim North

This is the first in the Mount Annan Botanic Garden Native Plant Series, and a very good first it is, too. In fact it is the best book about attracting birds into the garden that I have yet read. It is full of valuable advice and information, not only on the trees and shrubs to plant, but on the value of open space, on native grasses and underplanting. The bird reference list gives information on food, habitat and type of nest. There is also a good chapter on what can be achieved by community planting - greening Australia. Excellent value.

The Chelsea Gardener - Philip Miller, 1691 - 1771

by Hazel Le Rougetel;

published by The Natural
History Museum, London, 1990

Reviewed by Brian Morley

The tercentenary of the birth of Philip Miller is almost upon us and the recent publication of the first biography of this remarkable horticulturist is well worth reading.

Hazel Le Rougetel has experienced the same daunting lack of information about Miller as other potential biographers, and some of the chapters in this book, such as Chapter 9, are distinctly oblique to the subject. However, the book brings together what we know of the curator of the Chelsea Physic Garden, his contemporaries and the world in which he lived.

Miller's significance is summed up beautifully in Chapter 20, which is contributed by William Stearn in a characteristic firework display of erudition. Although Miller's life and

times largely preceded the discovery of Australasia and the Pacific, his works are still relevant to us because the "Gardener's Dictionary" represents the first valid publication of generic and specific names of many common garden plants now in use. The "Gardeners's Dictionary abridged" (ed. iv, 1754) and "Gardener's Dictionary" (ed. xiii, 1768) for generic names and specific names respectively, are no less important than Linnaeus' "Species Plantarum" (1753) and "Genera Plantarum" (1754) as a basis for modern botanical nomenclature.

The "Gardener's Dictionary" also still contains much common sense and valid practical information for the gardener. As Stearn points out, Miller's "Dictionary" was the progenitor of a series of valuable British gardening dictionaries which included the 19th century Nicholson "Illustrated Dictionary of Gardening" (1884-88) and the 20th century Chittenden RHS "Dictionary of Gardening" (1951), at present being re-written.

"The Chelsea Gardener" has many half-tone illustrations, mostly black and white but some coloured, featuring the work of G.D. Ehret; captions are lacking for two examples of handwriting on pp 25 and 59, making these illustrations a little confusing. About a dozen spelling or typographical errors were noticed, but the printing is clear. The most obvious slips are references to *Circaea alpina* and *Parietaria officinalis* as though they are not British native species (p 51), mis-spelling of *Ascyrum* (p 105), Kirkby Lonsdale (p 132) and *Proboscides* (p 145) It might also have been useful to indicate that the illustration of *Proboscides louisianica* on p 145 does refer to John Martyn (1699-1768) as the species was first placed in the genus *Martynia*, but has since been transferred. A chronological list of Miller's publications appears as an Appendix,

and there is a bibliography to each chapter and what appears to be a full index.

Some of the half-tone plates from other books are too large to fit the format of the present book, eg pp 63 or 141, and this spoils the appearance of what is otherwise a conventional but attractive 212 page hard bound publication from the Natural History Museum, Cromwell Road, London SW7 5BD. The cost is around fifteen pounds and Christmas is coming.

Botany For Gardeners

by Brian Capon; published by Timber Press, Portland, Oregon, 1990; \$US29.95 plus \$US5 packing and postage

Reviewed by Trevor Nottle

As gardeners become more engrossed in their hobby they often become more interested in reading more widely about their particular favourites, and this often entails reading books which are more technical than the common run of gardening books. It is handy, then, to have an understanding of the terms used by botanists to describe plants, their relationship with the environment and the processes which occur as they grow, flower, seed and die.

Those seeking that sort of technical detail will find it in this neat volume, and what is more will find it in a format which is sensible and readable from an amateur's viewpoint. If you were determined, it could be read at one go, but I think more knowledge would be assimilated if the book were used more as a frequently consulted reference, or if single chapters could be studied intently. There is much new learning here, and while it is interesting and well presented information, overload could be daunting for a "plain dirt gardener" trying to take in too much at one time. A clever adult educator could use the book as the basis for a series of evening classes on botany and find it a great text book. A particular feature, apart from its use of layperson's language and excellent colour photographs, is the combined glossary and index. This enables a

reader to quickly find a brief explanation for a certain technical word and to then turn up a more detailed explanation in the general text if that is desired.

An unusual book but required reading and a very handy reference for gardeners keen to learn more about the plants they grow.

Edna Walling's Year

published by Anne O'Donovan Pty Ltd

Reviewed by Tim North

One wonders how many "hitherto unpublished" writings of E.W. remain. Enough for one more book? I rather hope not, but this is not meant to decry the quality of her writing; surprisingly, perhaps, she wrote quite well. It's just that we seem to have had rather a glut.

This book, however, is only half Edna Walling. The other half is Margaret Barrett, who seems to have formed a special attachment to Edna. So the odd quotes from E.W. (some new, some we have had before) are interspersed with "sowing, picking, planting and pruning" notes largely taken from Margaret's book, "Gardening through the Year".

If you like this sort of thing you will enjoy reading this book; it makes few demands on one and imparts a great deal of useful information. Personally, I found it rather a mule.

The Natural Garden:

Ellis Stones, His Life

And Work

by Anne Latreille; published by Viking O'Neil, 1990

Reviewed by Tim North

For perhaps too long Ellis Stones has stayed in the shadow of his early mentor, Edna Walling. Writing did not come easily to him; his two books and even most of his magazine articles almost had to be prised out of him; and in any case he was an unassuming man who did not seek fame.

This book goes a long way towards putting Ellis Stones in his rightful place in the forefront of

Australian landscape architects. His knowledge of plants was limited; he often forgot their names and did not pretend to be a horticulturist. Nonetheless, within a limited palette he unerringly chose plants that were entirely appropriate to the particular situation and grouped them to maximum effect. His forte, however, was rockwork was anyone more aptly named? - and perhaps no one either before or since has arranged rocks with such consummate skill.

Ellis Stones was an environmentalist before that word became fashionable. He was a staunch advocate for the planting of more street trees, for measures to combat air and water pollution and for halting what he described as "the needless destruction of our landscape" by building projects and roads. He had views on social issues that were, perhaps, ahead of his time. When he was commissioned to design a Housing Commission estate at Richmond he wanted to incorporate an underground "cave" or workshop for teenage children. The idea was quickly vetoed, but he retaliated by asking "Have we the moral right to take away people's freedom without making some real attempt to give them something worthwhile in the place of the home they have left - social workers have found that children with nowhere to play and pursue hobbies are frustrated and tend to become vandals as an outlet for their natural energy."

He was also possessed of great physical energy. In spite of a painful leg, a legacy of a wound at Gallipoli which dogged him for the rest of his life, he was heaving rocks and digging holes well past the age of seventy.

Thus we have the picture of a very modest man, generous and compassionate, with a fine sense of humour, passionately concerned with the landscape and its place in people's lives, a man in many ways ahead of his time who has contributed much to our appreciation of landscape and garden design.

This book has been a labour of

Book Reviews, continued

love for Anne Latreille for several years. She should be well pleased with the result, for it is an outstanding biography and a very fitting tribute to this remarkable and, posthumously, neglected man. It is one of the most important additions to our garden history for many years, and a "must" for anyone with a serious interest in that subject.

Australia's Master Gardener: Paul Sorensen And His Gardens

by Richard Ratcliffe, published by Kangaroo Press, 1990; recommended retail price \$39.95

Reviewed by Tim North

The year just passed has been remarkable for the publication of biographies of no less than three very different men, each one of whom has played an important role in Australian garden history but who were, nonetheless, in danger of being forgotten. These three were Alister Clark, Ellis Stones and Paul Sorensen.

The title of this book is apt, for Sorensen was indeed a "master gardener". Unlike Ellis Stones he knew a great deal about plants, especially trees, and one of the hallmarks of his gardens is the diversity of species planted, mainly exotics. But he was also fanatical about detail; each one of his stone walls is a masterpiece of construction.

Richard Ratcliffe is a landscape architect himself, not a writer, and this is evident throughout this book. His descriptions of the gardens are a good deal more detailed and clear than his portraiture of the man who created them. The addition of well drawn plans of many of the gardens is helpful and the photographs, both colour and black and white, enable one fully to appreciate Sorensen's skill as plantsman and designer. One could have wished for more anecdotal material about the man himself, but like Ellis Stones Sorensen was not given to com-

mitting himself to paper. In fact when asked why he didn't write about his work as Edna Walling had done, he replied curtly "Edna Walling has left behind many words, I have left behind many gardens". That he was a "character", sometimes almost eccentric, is obvious from this book. Perhaps we will have to be content with occasional glimpses of this unusual man.

Sadly, some of these gardens have now disappeared and others have been greatly altered. What is generally accepted as his greatest work, Everglades at Leura, has passed through difficult times and even now its future is uncertain.

Richard Ratcliffe has, all in all, done a very commendable job. This book will certainly re-create interest in Sorensen as one of the foremost garden designers of this century, and in those of his gardens which still remain and are occasionally open to view.

Another important addition to our garden history.

Plants Of The Adelaide Plains And Hills

by Gilbert R.M. Dashorst and John P. Jessop; published by Kangaroo Press, 1990; recommended retail price \$39.95

Reviewed by Tim North

Gilbert Dashorst and John Jessop are, respectively, botanical artist and Chief Botanist at the National Herbarium of South Australia. Dashorst's work was the subject of a short article in this journal in August/September 1989, in which Dr Jessop described him as "a romantic but at the same time he tries to be a perfectionist in his work."

This book contains over 90 colour plates, from fungi to orchids, all beautifully executed, together with accompanying descriptions and distribution maps. It is a work of the highest order.

OTHER BOOKS RECEIVED

**Oh, for an Onion
Fragrant Flowers and Foliage**

Twelve Months of Colour

by Denise Greig; published by Kangaroo Press; recommended retail price \$12.95

Growing Ferns

by John Mason; published by Kangaroo Press; recommended retail price \$12.95

Growing Daylilies

by Graeme Grosvenor; published by Kangaroo Press; recommended retail price \$12.95

The Complete Book of Plant Propagation

by Graham Clarke and Alan Toogood; published by Ward Lock, 1990; recommended retail price \$50.00

The Bromeliad Lexicon

by Werner Rauh; edited by Peter Temple, published by Blandford (2nd edition 1990); recommended retail price \$60.00

Dr Rauh's work was originally published in German as two volumes in 1070; the first English translation was published in 1979.

Herbs, their care and cultivation

by Simon and Judith Hopkinson
Lilies, their care and cultivation
by Michael Jefferson Brown.

Two more titles in the excellent and authoritative Cassell Illustrated Monographs; \$39.95

Small Gardens

edited by Alan Toogood
Gardening in Miniature
by Martin Baxendale

Both published by Ward Lock, \$39.95.

Herbcraft

by Nerys Purchon; published by Hodder and Stoughton Australia, \$32.95 (hardback), \$26.95 (paperback).

Our World of Gardening

by Graham and Sandra Ross; published by Simon and Schuster, \$39.95.

Gardening for Children

by Valerie Swane; an ABC book; \$9.99 (paperback).

A Passionate Gardener

by Ninette Dutton; ABC Enterprises; \$24.95

Garden of the Lotophagi

by George WATERS



The pool in the aloe garden, with fountain of coral and giant clam shells

photo: George Waters

Garden of the Lotophagi

Santa Barbara, on a south-facing section of the California coast about a hundred miles north of Los Angeles, enjoys a benign climate. So mild is the weather in this beautiful town that wealthy New Yorkers spend the winters there, some maintaining houses just for the purpose, as privileged northern Europeans do on the Mediterranean coast. The comparison is appropriate, for the climate in Santa Barbara is similar to that of Antibes, Cannes, and Nice.

During the early years of this century there was great enthusiasm for gardening among the wealthy in Santa Barbara and some splendid gardens were made. Elizabeth de Forest was a landscape architect there during what she describes as "the golden age of Santa Barbara gardens." She believed there was a progression, beginning during the late 19th century when horticulturists experimented with plants from Mediterranean climate areas around the world. This she saw as leading to an enthusiasm for houses with gardens that resembled those in countries where the plants originated. The first of this kind was El Fureidis, built in 1900 for J. Waldron Gillespie under the supervision of architect Bertram Goodhue. Inspiration for its grand allees, loggias, and pools was found in Italy and Persia.

Edith Wharton's "Italian Villas and their Gardens" was published in 1905, as were the two volumes of Charles Latham's "The Gardens of Italy". These helped fuel enthusiasm for things Roman, and Mrs Oakleigh Thorne's magnificent garden showed her enthusiasm for the Casino Caprarola and gardens at the Farnese Palace. Most appropriate for Santa Barbara, because of the colonization of California by

Spanish missionaries in the 18th century, were designs derived from gardens in Spain. El Hogar, the home of Mrs Graig Heberton, was one of the most famous of these. Elizabeth de Forest's husband, Lockwood de Forest, designed a garden for a house called Constantia, after Cecil Rhodes' house at Capetown. The house resembled its namesake, and the garden reflected the Dutch influence inherent in much of South Africa's architecture.

Many of these great gardens are in ruins, or gone altogether, but at Lotusland one of them has benefitted from changes introduced by an enthusiastic owner over a period of more than forty years. Of the original formal garden a lotus pool remains. It contains, of course, plants of the sacred lily, *Nelumbo nucifera*, not of those unprepossessing members of the Leguminosae properly called lotus. But neither should the garden's name be taken literally; Lotusland alludes not to the plants in the pool, but to the home of the Lotophagi, the mythic tribe, encountered by Ulysses and recalled by Tennyson,

*— the Lotophagi, the mythical tribe, encountered by
Ulysses and recalled by Tennyson, whose members
enjoyed lives of blissful indolence long, long ago,
somewhere in northern Africa. This garden has the
feeling of an annexe to that happy land.*

whose members enjoyed lives of blissful indolence long, long ago, somewhere in northern Africa. This garden has the feeling of an annexe to that happy land.

The enthusiastic owner was Madame Ganna Walska, a lady of great energy and enterprise who was aided in her gardening by enormous wealth. This she had acquired through the benevolence of three husbands, all millionaires. She said

that she was an opera singer,

but little evidence of her career on the stage has come to light. What we do know about her — can see for ourselves — is that she was an original thinker. She transformed a garden of over forty acres in the formal European style into one unlike any other, and it is entirely appropriate for the site and for the climate of Santa Barbara. In place of geometric features of a generally predictable kind there are walks presenting surprises one after another. Her blue garden has none of the larkspurs and bellflowers that satisfy others, but instead is a carpet of *Festuca ovina var glauca* with Atlas cedar and *Erythea armata* overhead. Here the wavelength of light seems magically shortened. There is a garden of cycads that is one of the finest collections anywhere; beds of columnar cacti where others would be content with one of each; a floral clock; a pool decorated with fountains of coral and encrusted with abalone shells; and everywhere an abundance of plants, even rarities, not in ones and twos, but in dozens and hundreds. Despite her passion for plants, the effect is not of collections arranged for viewing, but of paths driven through rich vegetation.

The most recent addition is the cycad garden, a good example of Madame Walska's style. The finest plants occupy small hills in an undulating lawn. Among the many cycads here are several plants of the rare *Encephalartos woodii* and *E. natalensis*. There are also stangerias from Africa and macrozamas from Australia, among others. It is a fine collection, but planted to make a pleasant garden, not to be seen as a display of botanical rarities.

A path through groups of European fan palms, Nikau palms,

and the spiny trunked *Trithrinax acanthocoma*, leads to a thicket of black bamboo and *Rhapis humilis*, beyond which is the aloe garden. This is perhaps the most remarkable feature of Lotusland, and the one that most often polarizes the opinions of visitors. There are hundreds of aloes of every kind, from tree-like *Aloe bainesii* and *A. dichotoma*, to the smaller *A. stricta* and *A. brevifolia*.

At the heart of the area is a pool of pale green water edged with thousands of abalone shells — exactly the centerpiece needed for a garden of workmanlike plants such as aloes. Taking the theme further are fountains of coral with basins of giant clam shells. How seldom we see gardeners giving rein to such flights of fancy. In a garden that has already revealed great originality we encounter a stroke of pure fantasy, a quality almost unknown in 20th century gardens elsewhere. How alike other gardens now seem; how endlessly are old formulas repeated. The contrast here between plants and pool is powerful, but we are gladdened by the result, and it lightens our step.

A few straightlaced visitors to the aloe garden see the pool as an example of poor taste. These critics do well to remember that the makers of some 18th century follies now revered as embellishments to fine examples of English landscape gardening were similarly damned by contemporaries. Perhaps we are victims still of that Victorian zeal for self improvement that turns our gardens to scientific ends, and leaves us with little tolerance for the whimsical.

On the main drive, near the house, is the cactus garden dominated by large plants of *Neobuxbaumia polylopha* and a monstrous form of *Cereus peruvianus*. There are spectacular groups of *Notocactus leninghausii* (golden ball) and *Echinocactus grusonii* (golden

barrel) and smaller numbers of a great many others, such as *Astrophytum myriostigma*, one of those deeply ribbed cacti thought to resemble a bishop's cap, and *Trichocereus schickendantzii*, a cluster of thimble shaped stems with

How seldom we see gardeners giving rein to such flights of fancy? In a garden that has already revealed great originality we encounter a stroke of pure fantasy, a quality almost unknown in 20th century gardens.

needle-like spines in precise rows. Opposite is a garden of euphorbias that look like cacti and are often mistaken for them, but which are related instead to poinsettia and the crown of thorns. Nearby are begonias mingling with staghorn ferns that cascade to the ground from tree branches well above our heads.

More conventional is the Japanese garden. It has a pool almost an acre in extent and is large enough to accommodate an island on which sago palm flourishes. Around the pool are several well placed lanterns and rocks. One of these, a huge granite boulder brought from the mountains to the east of San Diego serves as a footbridge. It is a large garden and presents the necessity of creating the feeling of intimacy in an area much larger than is usual in Japanese gardens of this kind. This was done by

pruning and shaping the plants, mainly maples, pines, and camellias, to direct attention downwards, but the scale of the garden demands more. The director, Steven Timbrook, is consulting specialists in Japanese garden design and improvements are under way. One proposal would enlarge the island so as to diminish the effect of so large an area of water, and some additional rocks have already been introduced at the edges of the pool for this purpose.

Few plants at Lotusland are grown merely for their flowers. Where others would mass rhododendrons, clivias, or marigolds, Madame Walska had agaves, aloes, and senecios, gaining remarkable textures from the shapes of these plants, and colors from leaves and stems that are not gone in days, but remain for months. Of course ➡

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Garden of the Lotophagi, continued

there is a rose garden and there are pelargoniums and other plants grown for flowers. These are mainly near the house, in formal areas near the Neptune fountain, in the topiary garden, and beside the lawn around the floral clock. But it is among the dracaenas and kalanchoes, the bromeliads and beaucarneas that the dream-like character of Lotusland is felt. On the path to the theater garden, for example, is a grove of *Beaucarnea recurvata*, a Mexican native likened in its common names to elephant's feet as well as ponies' tails. The swollen, bottle-like bases of their trunks spread and enter the soil with obvious gratitude. From the path into the theater one is lured to a tour of the enclosing hedge by a ring of stone figures, miniatures that seem Hogarthian, but which came from Madame Walska's chateau in France. Imagine flesh and blood versions of these characters — dandies, misers, lawyers, musicians, abbots, and strumpets — grovelling and strutting in "Volpone", or a restoration comedy, here, in the perfect outdoor setting for them.



(above) Ornate pattern in pebble paving.
The Neptune figure is in the distance.



(left) Barrel cactus in the garden of
succulents

All photos by George Waters



Entrance to the Spanish style house at Lotusland, with a monstrous euphorbia and other succulent plants on the wall

Lotusland is no longer a private garden. Madame Walska set up a trust that, upon her death a few years ago, took over the administration of the house and garden so that they may be open to the public and used for the benefit of the community. The endowment is sufficient to enable parts of the garden to be restored and to allow a high level of maintenance. Arrangements for

public access satisfactory to local residents have still to be worked out, and the Garden Conservancy (discussed in this journal, June/July 1990)) is helping in the negotiations by emphasizing the artistic and cultural value of the garden, bringing with it the weight of opinion from many quarters. Meanwhile, access is strictly limited, but may be possible. Would-be visitors should apply well

in advance of arrival in Santa Barbara by writing to the
Director, Ganna Walska
Lotusland, 695 Ashley Road, Santa
Barbara, CA 93108.



(Above and Left) Figures in the theater garden group as in a performance

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Nirvana Park

This small park on the South Gippsland Highway is well worth a visit.
Mary ELLIS reports.

Travellers on the South Gippsland Highway south of Leongatha (130 kilometres from Melbourne) will be familiar with the sign pointing to Nirvana Park near the small town of Koonwarra. How many have driven past, promising to stop and look one day? This small park lives up to the promise of its name and is well worth a visit. It is always open and entry is free.

Koonwarra has a corner store, a fire station and a primary school with a few houses hidden by tall eucalypts and acacias. The impression of a bushland retreat will soon become a memory because Koonwarra is being developed rapidly with the straightening of the highway and the construction of new houses. These changes, however, enhance the significance of Nirvana Park.

In the park there are remnants of the native vegetation of Messmates, Swamp Gums and Narrow-leaved Peppermints (*E. obliqua*, *E. ovata*, and *E. radiata*) but most of the understory has been replaced by plantings of *Angophora*, *Banksia*, *Callistemon*, *Casuarina*, *Grevillea*, *Hakea*, *Lagunaria*, *Melaleuca*, and *Tristania* species, providing flowers for birds all year round. Blackwoods (*A. melanoxylon*) are almost always accompanied by pittosporums growing at their bases and sometimes overwhelming them with root competition.

The plantings of conifers would bring joy to any botanist with specimens of Dawn Redwood (*Metasequoia glytostroboides*), Bhutan, Italian and Monterey Cypress (*Cupressus torulosa*, *C. sempervirens* and *C. macrocarpa*), White and Slender Cypress Pine (*Callitris columellaris* and *C. preisii*) Indian Cedar (*Cedrus deodara*), Junipers (*Juniperus communis*), Mountain Plum Pine (*Podocarpus lawrencei*), and Norfolk Island and Bunya Pine (*Araucaria heterophylla* and *A. bidwillii*).

Deciduous trees, such as Silver Birches (*Betula pendula*), a Flame Tree (*Brachychiton acerifolius*), Paulownia (*P. tomentosa*), Lombardy Poplar (*Populus nigra*), Rhus (*R. succedanea*), and Willows (*Salix babylonica*) give a fine display of autumn colour. There are also several fruit trees as this was planned as an orchard at one time. Other interesting specimens include the Spear Lily (*Doryanthes excelsa*), Cordylines, New Zealand Flax, a Yucca and a Chinese Fan Palm.

The collection of trees and shrubs is usually undertaken by botanic gardens on the public's behalf. At Nirvana Park there is an idiosyncratic selection of plants in about three hectares of garden. It is a haven for birds and animals as well as visiting humans. There are a few ornaments, such a gnome, a cat, a koala and an old water pump, as well as two mudbrick rotundas, one small

and ornamental and one large and functional; there are also several picnic tables and chairs. The creator of this arboretum was Ivey Strazzabosco, a bright and active octogenarian who lives in Leongatha and visits her park as often as possible to work - weeding, planting and generally tidying up. The Shire of Woorayl's gardeners mow the grass at least once a year for fire prevention. All other maintenance is done by Ivey, a few volunteers and an odd job man employed by Ivey. The most invasive weeds in the park are blackberries and agapanthus, which are coming up in thousands in the lawn and under trees along the roadside planting. Keeping the park looking tidy and the weeds under control is a major undertaking.

The motivation and inspiration for this park lies in Ivey's story which is as interesting and idiosyncratic as her choice of plants. Her father, Frank Mentha, was of Swiss descent and her mother, Ethel Keir, was Irish. They had three children and, because of the lack of work in Melbourne during the first world war, were living in poverty, depending on soup kitchens for handouts. Frank heard that a farmer in Koonwarra needed a woodcutter and they left Melbourne for South Gippsland in 1915.

They were met at Koonwarra on a cold, frosty night by the farmer with a horse and dray, and taken



A Chinese Fan Palm in the Park

(all photos by Mary Ellis)

Nirvana Park, continued

to their accommodation - a tin shed! A bleak welcome to what turned out to be an enriching experience for Ivey. On the following days her father built the family a tent house on a frame of saplings and logs. They had bunk beds, also made from saplings, with mattresses of bags filled with gum leaves or straw. The furniture was simple, tables and chairs, and cupboards made from kerosene tins. The fireplace was built using clods of earth.

Although spartan, Ivey found her new life "wonderful and happy in a beautiful, peaceful setting among the tall timber. Gum trees, blackwoods, wattles, old man ferns and other native shrubs made an ideal sanctuary for the large population of birds and animals which frequented

it and became quite tame and unafraid".

Unfortunately, her mother's health deteriorated and the family returned to Melbourne in 1919, where Ethel Mentha died. After further hardship in the city, the family returned to Leongatha and Frank was offered a job at the Koonwarra brickworks in 1920. They lived in Leongatha and then moved to Koonwarra and the children went to school in Koonwarra.

Ivey left school when she was 14. She filled her days with long walks in the bush and writing to pen friends in Australia and overseas. Often she would go walking at night with only the dog for company. "The stillness of the bush on a moonlight night was indescribable, especially in spring-time with the perfume of the wattle filling the air, shadows from the trees

forming patterns like black lace strewn across the road".

This pleasant existence came to an end when the brick kiln closed. With no other work available, Frank Mentha began trapping rabbits for a living. The two boys fortunately had left home to work on farms. Ivey helped her father with the traps and selling rabbits to the rabbit buyer; they often went hungry. One year they share-farmed onions but their profit from this venture was only five pounds so they returned to rabbit trapping. They had to move again because there wasn't enough money to pay rent. Ivey's father built a second tent house on a site opposite the present Nirvana Park. All this hardship didn't alter her pleasure in living in the bush.

This financially poor and environmentally rich existence continued until Ivey and Frank were



One of the small mudbrick rotundas

persuaded, in 1936, to move to Echuca to live with her pen friend's family on their farm. Ivey had been told that she wouldn't like Echuca and she didn't. It was "a seemingly endless barren land - a desolation devoid of the beautiful gum trees and hills of South Gippsland." It didn't take long for them to realise that the move had been a mistake and they made plans to return to Koonwarra.

Fortuitously, Ivey met her future husband at this time, 1939, and he brought them back to Leongatha to live. In 1946 he made Ivey a present of the seven acre block in Koonwarra, now Nirvana Park.

Work at the block was done by Frank Mentha, until his death in 1951, and Ivey's husband until his death in 1963, and of course by Ivey herself. They found evidence in old tree trunks and stumps of many fires through the bush and had enough firewood to keep them going for 20 years. Grubbing out stumps and tussocks and planting began in the 1940s and has continued to the present.

While her husband was alive Ivey hoped to build a home on the land, but his death meant the end of her

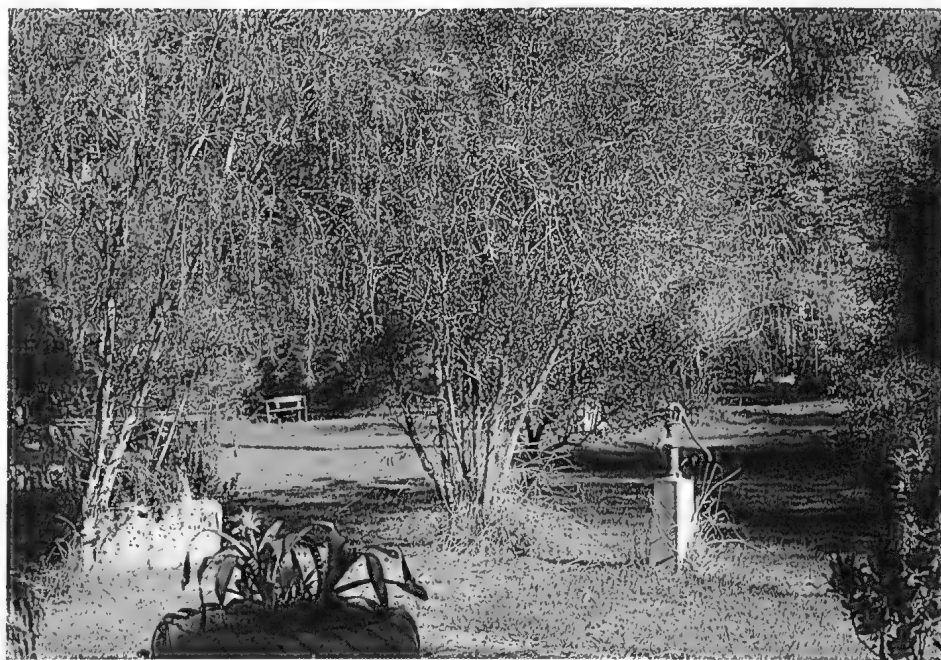
dream. Ivey's loss has been the public's gain. In 1966 the park opened to the public. The Shire of Woorayl, for the official opening, asked Ivey to suggest two names and chose one of them, Nirvana, as the name for the new park.

There have been many changes in garden design in the last 45 years

but Nirvana Park has probably not been influenced by many of them. It is the expression of one woman's pleasure in a beautiful environment. The overall impression is one of peace and the garden reflects in great measure the love that has gone into the making of it. It has been the chosen venue for weddings as well as the last resting place for the ashes of loved ones.

What is the future of Nirvana Park? Under the terms of her will, Ivey has left the park to the Shire of Woorayl. The land has been rezoned from residential to public amenity and is protected by an agreement between Ivey and the Shire. It is not eligible for a covenant under the Victorian Conservation Trust because it is less than 10 hectares and is not native vegetation.

In 1985, in recognition of her work, Ivey was given the Shire of Woorayl Achievement Award. Some of the trees are listed in the book "Significant Trees of Woorayl Shire" to be published by the South Gippsland Conservation Society Inc. this year. Now, it is up to us to use, enjoy and preserve this beautiful bushland haven.



An old water pump and other ornaments

The Seed Savers' Network



Michel and Jude Fanton

In March 1986 Michel and Jude Fanton started the Seed Savers' Network. It is now a national organization, but still staffed by volunteers and run from a small office in Nimbin, in northern New South Wales.

The motivation behind the Seed Savers' Network is the Fantons' concern, now shared by a great many

people, that the assimilation of a number of relatively small seed firms into multi-national corporations has led to a situation in which a small number of hybrid vegetables had displaced hundreds of proven traditional strains. While modern hybrid strains are attractive to many growers because they have high productivity and uniform size, as well as resistance to

specific diseases, these advantages have to be weighed against dependency on a high input of agrochemicals, loss of genetic resources and the ever present danger of major crop failures.

On the other hand, consumers are now turning more and more to the traditional, open-pollinated varieties, not only because they claim they have a better flavour and are richer in vitamins, but because they reproduce true to type.

One of the world's most respected botanists, Professor William Stearn, summed up this situation a good many years ago, in these words:

"Valuable genes that may never recur are being lost every year. It is vital that cultivated plants should retain their potentialities for change, for the making of new combinations of characters, to keep pace with the evolution of pests and diseases. The extinction of the old, varied, economically inferior cultivars and their replacement by a much smaller number of more uniform cultivars may lead to a situation where there are no genetical reserves in store".

There are also the cultural aspects of this network. As the report of the Federal Committee of Enquiry into Folklife in 1987 said "Gardening is without doubt one of the most commonly practised forms of folklife in Australia and in many ways one of the most truly folkloric". Michel Fanton says "Heirloom varieties are passed down through families along with stories about their origin, cultivation and uses. Good cuisine is dependent on exact ingredients, eg cassoulet must have flageolet beans. Without the expertise of older generations I believe there is little that seed savers can achieve".

The way in which The Seed Savers' Network works is that members swap seeds through the newsletters; members also send in small quantities of seed, from plants growing in their own gardens. This seed is then sent out to good growers who multiply it and send back larger quantities.

Some examples of seed sent in last year are:

- Gibson snake beans, which are drought and heat resistant.
- Port Said water melon, grown in Toowoomba for 60 years.
- Nardi Bean, a climbing bean brought by an Italian family to northern NSW last century.
- Mottled Green Cobra melon, grown for many years in Maryborough, Qld.
- Spanish climbing bean from Mackay, Qld.
- Desert King water melon, with yellow flesh and light green skin.
- Scotch borecole, old-fashioned leaf cabbage.
- Mrs O'Brien's Zebra Bean, originally from Proserpine, Qld.
- South European spinach, tastes like mushrooms.
- Beaudesert Bullock's Heart tomato, grown for 30 years in one garden in south-eastern Queensland.
- Pineapple rock melon, from Tamworth, NSW.
- Iron bark pumpkin, from Gayndah, NSW.

New accessions must satisfy one or more of the following criteria:

- be from a non-commercial source
- be a commercial variety no longer listed in catalogues
- be an heirloom variety passed down through family members
- have originated in an ethnic group
- have a particular resistance or climatic suitability

The Seed Savers' Network publishes a half-yearly bulletin which contains details of both members' requests for specific seeds, and members' offers of seeds. It is also working on a seed saving manual.

The annual subscription is \$15.00 (\$7.50 if you offer seed in the spring newsletter or send multiplied seed back.)

For further information write to:

Michel and Jude Fanton,

The Seed Savers' Network, PO Box 105 Nimbin, NSW 2480; tel (066)89.1529.



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Daylesford Diggings

*Gail THOMAS describes two visits to Daylesford,
in the heart of Victoria's goldmining country, at two contrasting seasons.*



View from Wombat Hill Botanic Garden to the town

(all photos Gail Thomas)

Daylesford is situated 110 km north west of Melbourne. Gold was first discovered in the area in 1851, at a site known as Wombat Flat Diggings, now the site of Lake Daylesford. A day spent in the region is guaranteed to be enjoyable, with many walking tracks, mineral springs, lakes and other recreational activities to be investigated.

The Wombat State Forest stretches from Kyneton in the north to Bacchus Marsh in the south, straddling the Great Dividing Range, and from Ballarat in the west to Macedon in the east, an area of 73,630 hectares. It is managed by the Department of Conservation, Forests and Lands to produce a sustained yield of hardwood sawlogs and pulpwood, and has yielded timber since the early 1800s.

The region has a Mediterranean type climate, with frosts and occasional snowfalls in winter. The summers are hot and dry. It is an important water catchment and apicultural resource, with beesites for messmate, which flowers from January to March. Twenty eucalyptus species are represented in the Forest, with the principal commercial species being Messmate (*E. obliqua*), Candlebark Gum (*E. rubida*), and Narrow-leaf Peppermint (*E. radiata*). Blackwood (*Acacia melanoxylon*) occurs as an understory species in damp gullies, along with Silver Wattle (*A. dealbata*). Hazel pomaderris, prickly moses, goodenia and cassinia are among the shrub species.

The Wombat Hill Botanic Garden at Daylesford was established in 1863, when two oaks were planted to mark the wedding of the Prince of Wales, later King Edward VII, and Princess Alexandra. Wombat Hill is an extinct volcano, and visitors are able to drive through the gardens and enjoy views from the Pioneer Memorial tower, as well as seeing many fine specimen trees and avenue plantings on the summit.

There are many notable trees to be found, including a Wellingtonia



(Above) Snow in the Botanic Garden



(Left) Chinese Windmill Palm
(*trachycarpus fortunei*)

listed. However I wondered, on returning home, whether I had missed something of significance.

A huge English oak, (*Quercus robur*) was possibly one of the first trees to be planted in the Garden, but I could not find any inscriptions nearby to verify the fact.

The begonia display in the Alf Headland Conservatory is one of the highlights of the Garden, and is known to many garden lovers. Nearby was one of the listed trees I had been seeking, a Blue Atlantic Cedar (*Cedrus atlantica* 'Glauc'), while a little beyond was a Crucifix Tree or Spanish Fir (*Abies pinsapo*) which is also on the Register.

Another tree of interest was a Monkey Puzzle Tree (*Araucaria araucana*) a native of Argentina and Chile, the specimen here being of a considerable size. I was also informed by an attendant at the Garden of a row of lindens, also on the Register, growing in a nearby street.

Driving round to the lookout one is able to enjoy sweeping views of the town below and the avenue plantings in the Garden. A few minutes drive to Wombat Street found the lindens (*Tilia europaea*). One of ➡

or Big Tree (*Sequoiadendron giganteum*) and a Chinese Windmill Palm (*Trachycarpus fortunei*). Knowing there were trees in the Garden listed on the National Trust Register of Significant Trees, I was eager to find and photograph them. Although they were marked it was difficult to know in which direction to head, and I would have been appreciative of some kind of map or information leaflet. The lady who was attending the kiosk in the Garden was extremely helpful and guided me to some of the trees she knew were

Daylesford Diggings, continued

the local residents informed me that when they are flowering many people come to collect the flowers, which are used to make a lime scented tea, which can be drunk hot or cold or mixed with lemonade. It is also said to have medicinal benefits for stomach upsets and bronchitis as well as being a relaxing beverage.

Daylesford has a great deal to offer besides its gardens. The surrounding scenery, particularly around the mineral springs area, attracts many visitors. There are easy drives to different waterfalls and gardeners will no doubt be familiar with Glenlyon Roses and Tumbler's Green at Creswick.

Other places of interest, which unfortunately I didn't have time to visit, are the Forget-me-not Cottage Garden in Daylesford, which specialises in herbs and cottage plants, and for those with culinary tendencies (like myself), a visit to the Musk Berry Farm, a few minutes from Daylesford heading towards Trentham, is a must.

In season they boast nine varieties of raspberry, youngberries, boysenberries, silvanberries, six varieties of blueberry as well as black, red and white currants and gooseberries. Also included on their list are vegetables and cut flowers, but I was impressed to see two of my favourite berries also growing at the farm. These are marionberries, which I have grown in my own garden for a number of years and which produce delicious fruits, and loganberries. I recently planted some of the thornless variety which makes picking a little less hazardous, and I note that the Musk Berry Farm also have thornless blackberries among their plantings.Y

Daylesford is certainly worth a visit, be it for the picturesque scenery and mineral springs, walking tracks, historic attractions or the gardens, there is certainly something for everyone. Hiring a boat on Lake

Daylesford or Jubilee Lake would make for a relaxing and entertaining way to spend a day.

On my next visit I decided to take in some of the attractions I had previously missed, and only hoped there would be a guided tour, or some documented information, on the significance of the beautiful Gardens and surrounds. I was told of a large redwood (or so they thought) which was listed on the Register and grew "somewhere" near the sports oval. I may need to allow considerable time and do a bit more "digging" to find that one, going on the information and directions I have at present.

My next visit was in winter, which is a season where the branches and frameworks of trees present their own spectacular effect, while not draped with foliage. An extremely cold day, with an equally chilly one to follow, prompted me to ring a contact in Daylesford and ask if it was likely to snow in the next day or so, as the region does have numerous snow falls over the colder months. I was told that the day was "shaping up" for a good snowfall, so an early rise the next morning, well rugged up for the conditions, saw me heading off to Daylesford. Just over halfway along the road there was a hint of snow and as we proceeded it became more apparent that my efforts would be rewarded with some picturesque scenery.

The surrounding areas were blanketed in snow, looking just as I had imagined, and the Wombat Hill Garden took on a new dimension. The bare trunks and branches of the trees seemed almost as though they were painted, with the stark contrast of the snowflakes "glued" to the trees. In the stillness of the Garden, as the snow fell silently, one was surrounded by an atmosphere of sheer tranquility, almost like being suspended in time.

The Chinese Windmill Palm which I had previously photographed against a sunny blue sky was now surrounded by a white carpet, while nearby, on the lawn, some enthusiastic snow lovers had built a snowman, complete with a

carrot nose and brightly coloured cap and scarf!

I had also noticed that the Lake House Restaurant in Daylesford, which is noted for its excellent cuisine, was highlighting a Christmas theme during July, and I could well appreciate the authenticity and efforts chef Alla Wolf Tasker would offer in her creative menus, which always feature ingredients from her garden and the surrounding region.

No doubt she is inspired by the seasonal factors which traditional Christmas fare reflects, and I could not help relating to the typical winter themes on Christmas cards when I sighted the holly in the Garden. The glossy green leaves and the intense contrast of the bright red berries is always breathtaking, but with the added impact of brilliant white snow on the branches, it was a sight to behold!

The majestic Blue Atlantic Cedar, which is a focal point in the centre of the Garden, was equally sensational, with its cones dusted in snow and also looking like something straight from a Christmas card.

Every season offers its own unique features in a garden, and while we may tend to look forward to the flush of spring colours and blossoms, or the rustic hues of autumn, winter should not be forgotten for its contribution. If the opportunity arises to visit a garden after a fresh fall of snow, it should not be missed, as the contrasts of texture and colour are bound to leave a lasting impression. The vivid image of stark black tree trunks and branches, snow clinging defiantly to the vertical surfaces, reminded me of a negative from an old black and white photo rather than a realistic scene on a crisp winter's day.

I have always favoured Daylesford in autumn, but now having experienced this memorable winter interlude, my visits will probably become more frequent during the various seasons, when each produces its own special splendour.



Definitely NOT A Botanist

by Wendy LANGTON

He confessed ignorance of botanical Latin but cherished the familiar British names of his beloved wildflowers. WENDY LANGTON recalls one of the most effacing of authors who, while not a botanist, never gave up his quest for the rare and unusual.

In Mrs Leyel's introduction to "A Modern Herbal" written by her friend Mrs Grieve, she tells us "That famous headmaster, Edward Thring, first taught me botany when I was a baby, in the School House garden and Uppingham fields. I still remember the pride I felt when he strapped the black japanned tin lined with green to my tiny back, and though at the time I was only four and much too young to enjoy searching in the heat for rare plants like Ladies' Tresses and Green Hellebore, the names of the plants, like the dates of the English kings, were impressed upon my mind so vividly that it has been impossible for me ever to forget them".

The "japanned tin", I have learned since discovering author and poet Andrew Young, is a botanist's collecting box, called a vasculum, or as he puts it in "A Prospect of Flowers" (representing with "A Retrospect of Flowers", his only prose works) "the Black Maria of many a rare and beautiful plant", although one has serious doubts whether he ever carried one on his back. Had he done so he would surely have been spared the humiliations of that disastrous day when he went to look for Bristol Rock Cress.

Having attempted several times to fall on a bloom of this rare specimen growing in close proximity to a stretched-out slumberer on the

banks of the River Avon, he was suddenly challenged with an indignant "Here you, what's your game?"

Almost startled out of his wits, he took off in panic, unaware that he had torn the little plant up by its roots. Upset on discovering what he had done he bought a tub of ice cream. This failing to salve his conscience he then sought to make amends by visiting a sick friend, with a few flowers of Spring Cinquefoil.

These he put into the ice cream tub along with the Rock Cress, having decided he should take the poor little plant home. But in presenting the Cinquefoils the now entangled Rock Cress also emerged and he was regaled with the accusing cry "You have picked the Bristol Rock Cress and you have torn it up by its roots!"

This is typically Andrew Young, continually sending himself up and allowing others to put him down, but at the same time gently leading his readers along the paths of learning as he digs into history and tradition, discusses old beliefs and ancient cures, offers quotations from the classics and lines from the poets.

One of the most self-effacing of authors, he is emphatic that he is definitely not a botanist, but then he is not at all sure that he qualifies as a botanophil either. The distinction made by Linnaeus, he tells us, that a botanist describes and classifies plants while a botanophil studies their anatomy and physiology, no longer holds good and both to-day would be called botanists. A botanophil has come to mean someone who has a more sentimental interest in plants.

While a botanist must, as William Coles puts it, "have plants speaking Greek and Latine to him" and may work in a laboratory among microscopes and slides, he may or may not be a botanophil. Some botanists, it seems, actually despise botanophils, Sachs in his "History of Botany" speaking of "that dull occupation of plant collectors...". And some botanophils cannot even grasp the basic fundamentals of botany, as Crabbe relates of Augustus Dallas' husband trying to teach her botany:

"He show'd the various foliage
plants produce
Lunate and lyrate, runcinate,
retuse,
Long were the featured words,
and urged with force,
Panduriform, pinnatoid, premorse,
Latent, and patent, papulous, and
plane.
Oh! said te pupil, it will turn my
brain!"

Andrew Young's Greek, he insists, is virtually non-existent and his self-confessed ignorance of botanical Latin is likened to outer darkness. He cherishes the familiar British names of his beloved wildflowers and humbly identifies with Sir Thomas Browne in the claim that "I know most of the Plants of my Countrey, yet methinks I do not know as many as when I did but know a hundred, and had scarcely simplified further than Cheap-side."

"Whoever speketh Englysch ys despysed, The Englysch him to please moste fyrst be Latynized" is definitely not his rule of thumb. In fact, he ponders the virtue of being so learned that a man should forget

continued on page 129

Picnic On A Heliculture Harvest

Gail THOMAS describes an unusual harvest.

Next time you are out in the garden cursing those common garden snails spare a thought for Irena Votavova. In her suburban Melbourne backyard is a greenhouse which is home to thousands of snails! Wherever there is a surface, there is a snail.

No, Irena does not have strange tastes when it comes to pets; rather she is catering for the tastes of Australia's discerning foodlovers.

Snail farming, or as it is more correctly called, heliculture, is new to Australia, but it's origins date back to ancient Rome with recipes featured in Apicius, while

other European countries such as Spain and France are also well known consumers of snails. They are also served in Italy as a traditional Christmas Eve dish.

Irena is one of Australia's pioneering farmers who has seen the potential for our humble garden snail, *Helix aspersa*. Her "Gourmet Snails" are gracing the tables of many of our best restaurants, and their quality is appreciated by chefs and diners alike, particularly as they are a fresh, locally produced product.

Farming snails is not just a matter of collecting them at random from the garden, in fact it is imperative that



(Left) Irena Votavova and snails

(Above) Snail salad

(photos G. Thomas)

any snails from the garden be thoroughly processed by the proper methods before being consumed. Irena has a special breeding programme, with the "stud" snails being selected for their size and quality. Cleanliness, temperature, soil and environment are all key factors in the snail's life cycle, about two years being needed to reach a marketable size. After they have grown on in the greenhouse, suitable snails are transferred to containers in another shed and fattened to the required size before being purged and then put through the time consuming process of preparing them for the table.


Snails do not have a strong or distinctive flavour of their own, but work well with other ingredients, providing texture and a nutty flavour. For those seeking nutritional value, snails contain vitamins A and C, as well as some minerals, are low in fat and have no cholesterol. They are also high in protein. Snail caviar is now appearing in Europe and commanding staggering prices, so perhaps in the future we may also follow this lead as a change to our customary fish roe varieties.

Victoria's premier food and beverage event, the Harvest Picnic, has gained a reputation as the Melbourne Cup for foodlovers, and will once again be held on 24th February 1991, at historic Werribee Park. It is a spectacular venue where speciality producers can showcase a diverse range of foods and beverages.

Quality and freshness abound, with cheesemakers, fruit and vegetable growers, breads, seafood, honey, nuts, in fact almost every food imaginable. Beverages include fruit juices, milk, beer and wines from many of

our premier wine growing regions. Culinary-related and cottage plants are also featured, so there is something for everyone.

Irena Votavova will be at the Harvest Picnic to share the finer points of farming these hermaphrodites, and those interested may also partake of her delicious selection of snail dishes. Snails need not just be served in the traditional garlic butter, but can be served in salads, soups or with pasta. They can also be combined with other ingredients as a filling for pastries or as a stuffing, or even made into a pate.

Offer snails as an hors d'oeuvre with a selection of other savouries, as one snail can coax the uninitiated when a plateful may be too daunting! 

Gail's Snail Salad

Select a variety of salad leaves, including green and red leaves of different tastes and textures. Make a dressing using one part homemade herb vinegar to four parts olive oil. If you have made a lemon or lime flavoured oil by placing whole fruit in olive oil for a few months, use half of the citrus flavoured oil and half plain olive oil. Toss the salad and sprinkle with some edible flowers from the garden and garnish with freshly cooked snails.

Definitely Not A Botanist, continued from page 127

his own language, as Erasmus apparently did, and puzzles over being berated for having so little Latin by a man who has even less English.

Commenting on Dorothy Wordsworth's "Oh, that we had a book of botany!" Andrew Young makes the observation that perhaps William, who once made some scathing comments about botanists, might have refused to let her have one; and that in view of some of his own misconceptions might have been the better for such a book himself!


Personally, I feel it is a very great pity that Dorothy Wordsworth and Andrew Young were not contemporaries. A clergyman and classical scholar, as were many of her friends, and like brother William a

poet, Bishop Young would have been the most congenial of botanising companions and just the one to liven up all those interminably boring lakeland walks.

It is just possible, I suppose, that in a distant world they may yet meet up on one of their rambles, for while I cannot vouch for Miss Wordsworth I know Andrew Young has no intention of ever giving up his quest for the rare and unusual.

"Certainly", he admits, "I shall be sorry to bid this earth goodbye. If the old custom of binding Brambles and Briars on graves was designed, not to ward cattle off, but to keep ghosts down, let no one bind them on my grave. But perhaps I shall find something better to do than revisit the earth. I might search for plants I

have not found I might even study botany".

Who knows, perhaps they might also at some stage meet up with fellow botanophil Geoffrey Grigson. He greatly admired Dorothy's literary style and like Andrew Young, whom he also admired, was a poet of some distinction. And Dorothy would simply revel in the Grigson "Englishman's Flora". A word or two of helpful advice from this source might also be passed on prolifically to dear William. It was Wordsworth's poems, as I recall, along with his guide to Stourhead and Miss Jekyll's gardening boots that Mr Grigson once threatened to bury under the nearest horse chestnut or monkey puzzle tree. 

Helianthemums

Tom GARNETT describes his National Collection of Helianthemums, or Rock Roses, growing in his garden near Blackwood, in Victoria.

Who grows Helianthemums for sale these days? You would think they would be easily available, since if they are to flower well they prefer poor soil preferably with a little lime in it, and full sun. And we have plenty of those commodities.

Stirling Macoboy's "What Shrub is That?" says that they are not truly frost-hardy. Sarah Guest, in "Flowers for the Australian Border", suggests that they may be all right for the northern hemisphere but that the Australian sun and wind can be too much for them. Perhaps we ourselves live in a happily intermediate zone because we have found neither of these claims to be true. Indeed, they are mostly Mediterranean plants and make an excellent show in early summer, and if lightly trimmed after flowering will flower again, less profusely, in autumn.

They seem to have been introduced into Australia later than their cousins, the cistuses, while their other cousins, the halimiums, I cannot find in any Australian nursery catalogue which I possess. Nor have I ever seen any of the North American species, such as *H. canadense*, *H. rosmarinifolium*, or *H. scoparium*, which are sometimes listed under the generic name *Crocanthemum*. "Flora Europaea" lists 31 species but there are said to be about 100 altogether. I have been told that the splendid intergeneric hybrid *Halimiocistus* is about somewhere.

Many of the varietal forms such as 'The Bride' or 'venustum' are derived from *H. nummularium* (syn *H. vulgare* or *H. chamaecistus*): some are hybrids with *H. glaucum*.

As part of the National Collection of Cistaceae for the Ornamental Plants Collections Association we are trying to build up as complete a collection as possible, and have at present some 22 distinguishable species and varieties which are listed at the end of this article. We shall be glad to receive news of any others.

The main collection grows on a shelf round the walls of what was once our only water supply, a small clay-walled dam. That shelf has been edged with sleepers behind which has been packed a mixture of coarse sand and leafmould into which has been incorporated a little lime. The plants are thus at a convenient height for study (and weeding!).

Whether the strongest growing yellow variety is the true species, *H. nummularium* (vulgare) I am not yet sure. The only other true species we have is *H. oe-*

landicum ssp alpestre (which sounds as though it ought to come from Ireland instead of the mountains of Europe).

There is (or has been) a coterie of plants named after Scottish Bens. The book about alpine plants written by T.C. Mansfield which Ellis Stones used lists Bens Heckla, Afflick, Alder, Atlaw, Dearg, Nevis, Fhada, Hope and Lawer. We hold what we believe to be Ben Fhada (terracotta with notably big leaves).

There is an Australian-bred group with the prefix 'Belgravia' which were bred not at Belgrave in the Dandenongs but in Belgravia Street, North Box Hill, by Bert Alsop, whose reminiscences appeared in the February/March 1990 issue of this journal. The group consists of 'Belgravia', 'Belgravia Rose', 'Tangerine' and 'Plum', all of which we hold. There is also a 'Sommerville Copper'. Was this bred at Sommerville on the Mornington Peninsula?

Some varieties are single, some double; some much more upright than others; some have green, some grey foliage; and the varieties differ not only in flower colour but in the roughness of their foliage. I suspect that among those available there may be an overlap of names and that some which are described by colour only are elsewhere given varietal names. A pre-war catalogue of Law Sumner lists nine varieties which I have seen mentioned nowhere else.

Stirling Macoboy calls helianthemums Sun Roses, as does Hortus Third, and cistuses Rock Roses while the English usage (eg in Hillier's Manual) seems to be the reverse - another argument in favour of using botanical names.

One of the responsibilities of those holding registered collections, as I see it, is for them to ensure that the species and varieties they hold are available in commerce. To that end we are arranging for those listed below to be propagated so that they can be put on sale.

Helianthemums held at St Erth, Blackwood, Victoria, September 1990:

'Belgravia', 'Belgravia Plum', 'Belgravia Rose', 'Belgravia Tangerine', 'Ben Fhada', 'Ben Vane', 'Cerise Queen', 'Chocolate Blotch', 'Copper Nob', 'Cream', 'Jubilee', 'Lemon-Gold', *oelandicum ssp alpestre*, 'Pink Gem', 'Prima Donna', 'Rose of Leeswood', 'Sommerville Copper', 'The Bride', 'venustum plenum', 'Wisley Pink', yellow (*H. nummularium*).



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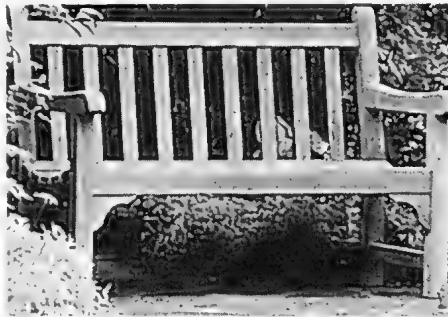
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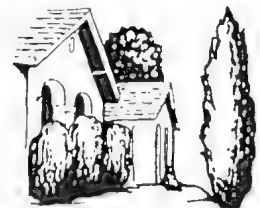
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Shows and Societies

Society for Growing Australian Plants

The Society is a non-profit organization with district groups throughout Australia. These hold regular meetings, host flower shows, visit display gardens, organize bush walks, and promote the growing of Australian plants. The Society's quarterly journal "Australian Plants" is widely accepted as an authoritative publication on the Australian native flora. Further information regarding the Society, including the address of District Groups and Regional Offices, is available from the SGAP (New South Wales Region), 3 Currawang Place, Como West, NSW 2226; or phone (02)528.2683.

Australian Herb Society Inc.

Members receive a quarterly magazine, access to an extensive tape lending library and seed from the herb and vegetable bank free. Cost of membership is \$17 with an initial enrolment fee of \$5. For further information and application form please write to the Secretary, PO Box 110, Mapleton, Qld. 4560.

Australian Geranium Society Inc.

The Society was founded in 1957 to promote interest in all plants within the family Geraniaceae. Informative monthly meetings are held at the YWCA, 5-11 Wentworth Avenue, Darlinghurst, Sydney, from 2.00 pm to 4.30 pm.

An annual subscription of \$10 entitles members to a quarterly journal posted, attendance at meetings and the opportunity to participate in all other activities of the Society. Two shows are held each year on the second Saturday in July and October at St Andrews Church of England Hall, Hill Street, Roseville, NSW, from 11.00 am to 5.00 pm.

Coach tours to specialist geranium nurseries and other places of horticultural interest are organized during the year. New members and visitors are always welcome. Further information can be obtained from the Hon Secretary, Mrs G. Perry, 118 Thorney Road, Fairfield West, NSW 2165; tel (02)604.1742.

Iris Society of Australia (NSW Region)

Meetings are held on the first Thursday of February, May, August, September, October, November, and December, at St John's Church Hall, St John's Avenue, Gordon, NSW at 8.00 pm. All visitors are welcome. A bulletin is posted to correspond with the months that meetings are held, with results of minor competitions, future events, membership news and cultural notes.

Annual membership fees; \$12 single, \$14 family. For further information write to the Hon Secretary, Mrs Heather Pryor, PO Box 11, Gordon, NSW 2071.

Australian Camellia Research Society (NSW Foundation Branch)

Meetings are held on the third Monday of each month at The Baptist Church, corner Park Avenue and Garden Square, Gordon, February to October at 7.45 pm. The Annual Show will be held at St Albans Church Hall, Pembroke St, Epping on Saturday 13th and Sunday 14th July.

Hon Secretary Mrs O.M. Donnelly, 18 Browning Rd, Turramurra, 2074.

African Violet Association Inc.

The objects of the Society are to promote a better understanding of the culture of African violets and

other Gesneriads. Day and evening meetings are held each month except December, at the Ella Community Centre, Dalhousie Street, Haberfield, NSW, the day meetings commencing at 10.00 am on the second Monday of the month and the evening meetings at 7.30 pm on the fourth Monday of the month. At each meeting a library is available, there are plant and supply sales tables and a plant identification service. In addition, the Association publishes a bi-monthly magazine and holds an annual show, which this year will be held on Saturday 27th and Sunday 28th April, at the Harvey Lowe Pavilion, Castle Hill Showground, Castle Hill, NSW. As in previous years a donation will be made to the Osteogenesis Imperfecta Society of NSW (Brittle Bones)

Hon Membership Secretary; Mrs G. Lind, 53 Kibo Road, Regents Park, NSW 2143; tel (02) 645.3316.

National Rose Society of Australia

The State member Societies of the National Rose Society of Australia meet monthly in each of the six States. Membership fees vary around \$20 per year and include quarterly news and a glossy annual. Further details from State Secretaries as under:

NSW (02)871.8142;
Qld (07)397.2707;
SA (08)264.0084;
Tas (002)43.6742;
Vic (03)877.4301;
WA (09)367.6717.

Heritage Roses in Australia Inc.

The Society was founded in March 1979 and is a fellowship of those who care about old garden, species and shrub roses. As members are widely scattered

Shows and Societies, continued

regular meetings are not held, but members maintain contact through the journal which is issued four times a year. Where members are in close geographical contact Regional Groups have been formed which meet informally and enjoy such activities as attending Heritage Rose days in each others' gardens, visiting gardens where old roses are grown and treasured, and swapping cuttings of old roses and companion plants. At present there are 18 such groups around Australia.

Enquiries should be directed to the Hon Secretary/Treasurer, Mr Carl Thomas, Elizabeth Farm, RMB 1350, Cathkin, Vic. 3714.

Australasian Native Orchid Society (Victorian Group Inc.)

Meetings are held on the first Friday of each month, excluding January, at the National Herbarium, Birdwood Avenue, South Yarra, at 8.00 pm. A friendly group, we look forward to welcoming new members and introducing them to the joys of cultivating native orchids.

Monthly meeting activities include plant commentaries, local and interstate speakers whose topics

are varied with emphasis on cultivation techniques. Members display a large variety of cultivated plants on a non-competitive basis and the sales table features a large selection of orchids provided by members.

Each month a bulletin is mailed to members and contains a wealth of knowledge gained through experiences of orchid growers. We have a special group for beginners to visit different growers' homes and see how they cultivate their orchids; a Terrestrial Study Group and an Epiphyte Study Group meet regularly to study orchids in detail; an annual plant auction is an opportunity for members to expand their collections; the Tuber Bank is a source of terrestrial orchids which is operated by post at a minimal cost; social activities include field trips, shade and glass house visits and weekends away.

Annual membership is \$8 per family, payable on meeting nights, or by post to ANOS Victorian Group, PO Box 285 Cheltenham, Vic. 3192.

Hemerocallis Society of Australia

Membership includes a subscription to The Australian Daylily Journal and membership of the nearest regional branch. Membership benefits include participation in plant auctions and loan of slides. Annual subscription is

\$12.00; details from H. Oxley, School of Management, University of Canberra, PO Box 1, Belconnen, ACT 2616.

Queensland Camellia Society

The 1991 Annual Camellia Society Show will be held in the Auditorium, Mount Coot-tha Botanic Gardens, Brisbane, on Saturday 20th and Sunday 21st July. Secretary Mrs L. Murtagh, tel (07) 857.6713.

NSW Begonia Society

The Society will hold its 3rd Annual Show in the Harvey Lowe Pavilion, Castle Hill Showground, Castle Hill, on Saturday 23rd and Sunday 24th February, between 10 am and 4 pm. Many rare varieties of begonia will be exhibited and there will be cultural talks during the show, as well as a wide range of begonias for sale.

Adelaide Cottage Garden Club

The club now meets at St Paul's Lutheran Church Hall, 44 Audrey Avenue, Blair Athol, every second month on the fourth Tuesday. It also publishes a bi-monthly newsletter. Hon Secretary: Pat Morris, 87 Hill St, Netherby, SA 5062; tel (08)272.6350.

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GARDEN CUTTINGS

A new use for baking soda

Researchers at Cornell University in USA have been testing baking soda (sodium bicarbonate) sprays on roses over three growing seasons. A solution of one tablespoonful per gallon of water was found to be effective in controlling black spot on 'Pascali' and 'Mr Lincoln', two varieties notable for their susceptibility to fungal diseases. Insecticidal soap was used as a spreader.

The study was undertaken in an effort to find an environmentally safe and inexpensive treatment for fungal diseases, but the researchers emphasise that the results are not yet conclusive. High concentrations of sodium bicarbonate will burn the foliage of roses and different varieties react differently to the spray.

It is believed that the soda may work by changing the acidity of the leaf surface, to provide a buffering effect, or it may change the topography of the leaf, to confuse the invading fungal spores.

(from 'American Horticulturist' News Edition, July 1990)

Environmental protection in California

A broad environmental measure proposed by a group of Californian politicians and environmentalists could serve as a model for similar measures, according to its supporters.

The Environmental Protection Initiative of 1990, known as 'Big Green' among environmentalists, is directed at global warming, food contamination and pollution of coastal waters. It aims to phase out all agricultural pesticides that cause cancer or birth defects, ban new oil drilling off the coast, set up a 'clean-up' fund for oil spills, cut CO₂ emissions by 40%, protect ancient redwood stands, and create a position for an elected environmental advocate to enforce the law. Californian farmers, and anyone bringing produce into the State would

have to reduce pesticide residues to a level considered safe for children.

By late April the measure had 700,000 signatories, 200,000 more than it needed to get a place on the ballot. It must receive more than half the votes to become law. Naturally, it has its opponents, who claim that it will increase water and energy costs and result in higher prices for fruit and vegetables.

Biodegradable mulches

The Warner Lambert Company in USA has developed a "bioplastic" starch from potatoes, corn, rice and wheat, and the US Department of Energy's Argonne National Laboratory is making plastic sheeting from cheese whey and potato peelings.

Danger from cold water

Cold water can destroy the ability of root cell walls to take in water and nutrients, and water below 50 degrees Fahrenheit will reduce leaf size, cause leaf drop and may eventually kill plants, according to researchers at Ohio State University. Plants which require frequent watering, such as spathiphyllums and ficus, are especially prone to this damage, so should never be watered with water below 60 to 65 degrees Fahrenheit. Other tests have shown that warm water, about 90 degrees, will actually stimulate growth.

Moon nights and roses

The Milwaukee Space Studies Team (MiSST) has been researching the amount of electricity that would be needed during the two-week long moon night to provide enough light to keep crops alive and to produce an eventual harvest in the alternating two-week long periods of uninterrupted sunshine. MiSST has drawn some experimental guidelines that would allow interested home gardeners to help find the needed data by running modest experiments

in their garages or basements. It seems that this is one important area of research that has been totally neglected by NASA.

(from "American Horticulturist" News Edition, Sept 1990).

Eucalypts in USA

As part of the national tree planting campaign President Bush often invites visiting foreign dignitaries to bring trees from their own country for ceremonial planting in Washington DC. However, when Mr Greiner, Premier of New South Wales, tried to import several frost-hardy species of eucalypts he was stopped by USDA quarantine restrictions. The head of USDA's permit unit went searching for replacements; he found them in the University of California's arboretum at Santa Cruz, which has been growing eucalypts from seed collected more than six years ago in New South Wales by the Director and Manager of the arboretum, with the help of Rodger Elliot. The unnamed subspecies involved is commonly known as *E. pauciflora* 'Pendula', and is one of the Snow Gums. In its native habitat this grows at high altitudes near the tree line and forms a stunted tree with slender pendulous branches that hang low to the ground. However, in the warmer climate of California the seeds have grown into upright trees. Those donated have now been planted in the National Zoological Gardens by Mr Greiner.

New correspondence courses

Australian Horticultural Correspondence School announce two new courses, a ten lesson arboriculture course and a twelve lesson course on commercial organic vegetable growing. Further details are available from the School, 264 Swansea Rd, Lilydale, Vic. 3140; tel (03)736.1882.

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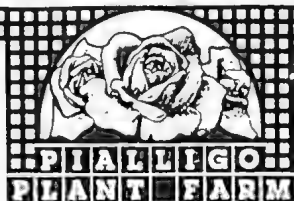
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More Plant Profiles

from **Stephen RYAN** of *Dicksonia Rare Plants*, Mount Macedon.

A Cure for Scurvy!

Are you looking for a beautiful plant and don't mind a challenge? Read on.

Drimys winteri is a charming evergreen large shrub or small tree from South America that botanists sometimes place in the family Magnoliaceae, or in the smaller family Winteraceae.

The generic name means acrid, alluding to the bitter taste of its bark, and the species name commemorates Captain Winter, who sailed with Sir Francis Drake. He collected the bark to use as a treatment for scurvy amongst his crew. I can find no record of it being successful, but as most gardeners don't have such a bad diet it probably isn't necessary to find out. One can always eat an orange and it will no doubt taste better anyway.

Before I point out the attractions of this plant I must warn you of the problems. Winter's Bark (which is the common name) has a well deserved reputation for being difficult to establish. Even if it has ideal conditions it may still not like you and will suddenly and dramatically die. If it produces new growth, all will probably be well.

As for growing conditions, select a site with well drained acid soil with plenty of organic matter, facing into the morning sun. Mulch well after planting to keep the roots cool, and make sure it gets ample water in summer. It will wilt and shed leaves quickly if it isn't damp enough, but after a good drink will stand upright again overnight.

After all this, why plant a *Drimys*? It has large bright green leaves that smell peppery when crushed. These are attached to reddish coloured stems and in late spring it produces large umbels of ivory-white star-shaped blooms.

The flowers are supposed to be well scented (all the books say so) but mine is either a scentless clone or my nose doesn't work. Even without perfume I wouldn't be without my tall, elegant, plant of *Drimys winteri*, which looks so good growing near rhododendrons and other similar plants.

In the six years mine has been planted it has shot up to about five metres and has flowered for the last three years.

So if you are undeterred, go out and buy a young plant; it should be easier to establish and won't have

cost so much if it doesn't grow. You just might be the envy of your neighbours.

Black is beautiful

Wet soggy soil isn't perhaps as common as dry parched areas in this country. Nevertheless many gardens include a poorly drained spot, and on larger properties there may be a dam or lake in the garden. Or dare I mention those wet smelly patches at the end of the septic line in non-sewered country gardens?

Whatever the reason for the bog at the bottom of the garden, most gardeners seem to be at a loss to know what to plant in such a position.

Of course, in larger gardens with plenty of room one may opt for weeping willows, alders, clumps of pampas grass, or the monstrous foliage of *Gunnera manicata*, the Giant Chilean Rhubarb.

However, you may not have the room to cope with the roots of weeping willows or alders (and they will soon clog the pipes in your septic line anyway), or you may be looking for something a little bit different.

The plant I would like to promote for your soggy bog is *Salix melanostachys*, which originated in Japan and is believed by some authorities to be of hybrid origin, which may well be true as only the male form is known.

As the species name of this willow suggests, it produces velvet-like black catkins on its bare stems in late winter, which makes it a most arresting, if somewhat strange looking plant. As the catkins mature they will explode with a mass of soft lemon stamens, tipped with red.

Like all willows it will cope with very wet soil - you could probably grow it in a glass of water. But unlike many of the better known species it will only grow into a large shrub of about three metres, and about as wide. The root system is appropriate to the size of the plant and should not create any problems even in quite small gardens.

Pruning, if necessary, could most easily be done by picking sprays of catkins for the house, as it lasts well as a cut flower, and I am sure that florists will see the possibilities of this remarkable plant.

The foliage is also attractive, as it is very glossy and an interesting shade of mid-green.



When selecting a site to show *Salix melanostachys* at its best it is advisable to have a light background, such as the winter sky or a white wall; this will show off the catkins.

I hope that I have convinced you to try this remarkably hardy and quick growing shrub in your patch of primeval ooze!



(Left) *Drimys winteri*

(Above) *Salix melanostachys*



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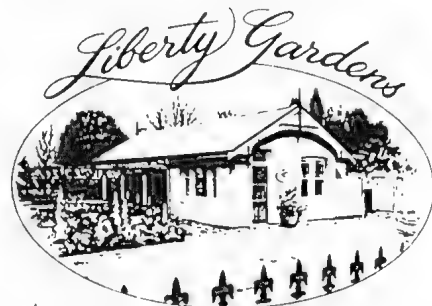
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Mount Boninyong

by *Esther WETTENHALL*

*"The tree of deepest root is found Least willing still to quit the ground".
(Mrs Thrale, 1740-1822)*

There is something of the child in all of us and to approach a garden whose secrets are not revealed at first glance stirs our imagination.

Such is the old garden at Mount Boninyong, visited one year after the 150th anniversary of its founding as a family home and garden. It was just over a year since the great storm, which smashed many trees but failed to uproot the old Sequoia and many others of similar age.

From the moment you arrive at the white double gate, with its iron hinges and two smaller side gates, the mystery begins. Great trees flank the entrance to the

short, white gravelled drive and almost conceal the old two-storied brick house, complete with bell tower.

Ancient holly bushes of many varieties, profusely covered with red berries, mingle with *Magnolia grandiflora* under whose great boughs small paths, bordered with box hedges, wind among beds of iris, blue and white agapanthus, dahlias and delphiniums, hollyhocks, and Michaelmas daisies of many hues. There are lines of lilacs, and roses loll sweetly over wooden arches. Round the curving paths you come upon a hawthorn hedge along the fence line and huge rhododendrons, camellias and buddleias form a backdrop



photo: Keva North



photos: E. Wettenhall

for shasta daisies, red penstemons and white Japanese anemones. Two high hedges of pittosporum completely enclose a pathway round one side of the house, forming a mysteriously winding tunnel.

As I walk along the paths, I see in my mind's eye the small figure of my grandmother in her early Victorian garments, running between the clipped little hedges of box and the tiled borders of the garden beds. As a child myself, I remember the delight of stepping inside the great lime tree. This tree is mentioned in an article in "The Courier" of 1893 as having attained surprising dimensions. To me, it seemed like a beautiful outdoor room, with hanging green curtains for walls.

In response to a request from the owners of the property, Celia and Graeme Burnham, John Hawker, the former Horticultural Project Officer with the

Department of Conservation and Environment, drew up a report on the state of the Mount Boninyong garden after the storm. With the expert assistance provided by Phil Kenyon and students from VCAH Burnley, considerable tree surgery was undertaken. Combined with an enormous amount of restoration work by the owners and some local help, the garden is again a place of great interest and beauty and one of the historic gardens which is open to the public once a year as part of Victoria's Garden Scheme.

The vision displayed by the owners more than 150 years ago is seen in the diversity of trees ranging from the great Sequoia to other conifers (in 1893 there were some 40 varieties), elms, cedars, spruces, firs, oaks, poplars and cottonwoods. The list of plants, meticulously drawn up in the 1840s garden diary, is full of interest. There are many varieties of fuchsia, rhododendrons, andromeda, broom and daphne, while plants listed as half-hardy include diosma, verbena, salvia, cactus, mimulus and heliotrope. For the East Garden, there are five different varieties of gladiolus and other plants whose names, written in slightly wavering copperplate, are no longer legible.

This garden is still loved and tended wholly by the fifth and sixth generations of family gardeners and is an inspiration to all those who plant for prosperity.



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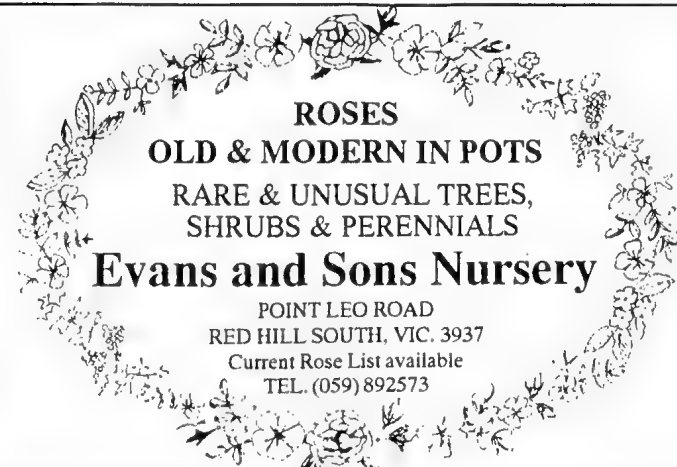
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Calendar of Events

International Garden Centre Conference,
3rd to 5th February 1991; Perth, Western Australia.

**International Ornamental Plant
Propagation Symposium,**
17th to 22nd March 1991; Israel.

Sydney Garden Festival,
10th to 14th April 1991;
Darling Harbour, Sydney.

**International Plant Propagators Society
Australian/New Zealand Conference,**
26th to 28th April 1991; Canberra.

**6th Biennial International Protea
Conference,**
17th to 28th September; Perth, Western Australia.

Our Garden Caddy Competition

The winners in our Garden Caddy Competition (October/November 1991) were:

Dr J. Tindale, 9 Smith Street, Rozelle, NSW.

Mrs L. Dillon, 14 Smiths Road, Lethbridge, Vic.

Mrs N. Bevan, RMB 280 Kangaroo Valley Road, Berry, NSW.

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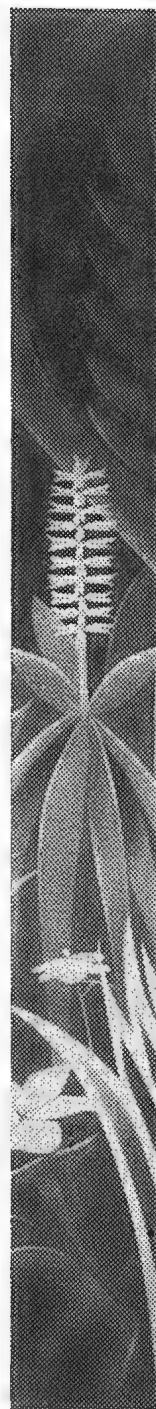
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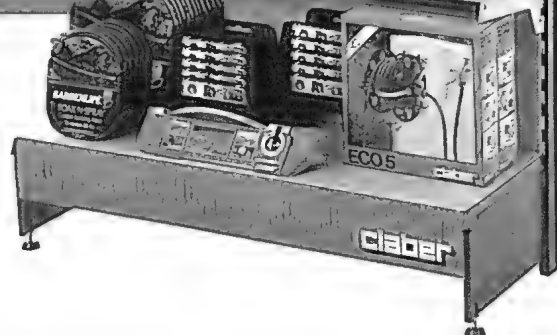
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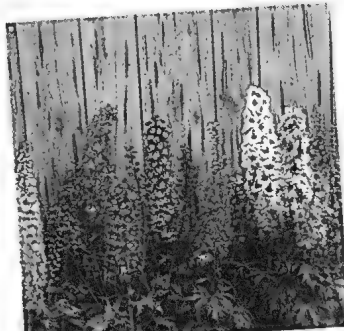
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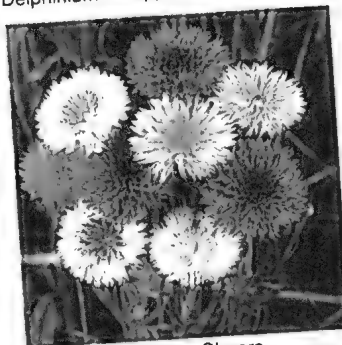
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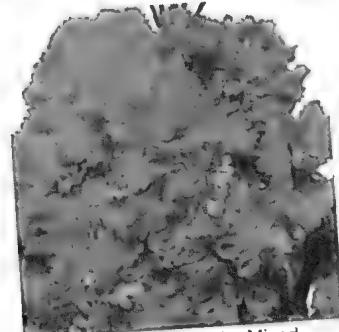
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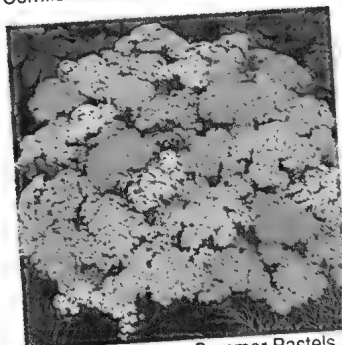
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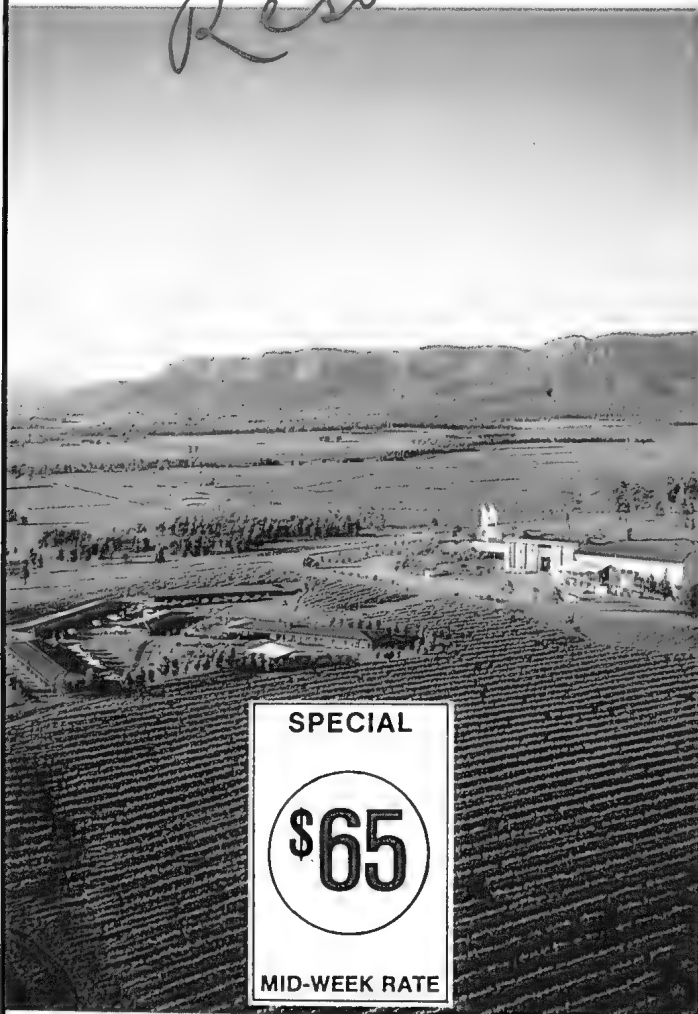
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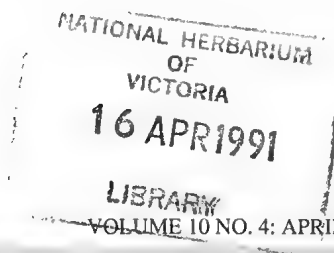
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Garden Journal



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Front cover:

The entrance to Butterflies Gallery, Pokolbin (see page 155)

Photo by Keva North

Storm And Stress



“Sturm und Drang” (Storm and Stress) was the title of a play by F.M. Klinger first produced in 1777; it was subsequently adopted as the name of a German literary movement. It also seems fairly to sum up what we have so far had of this year.

It’s bad enough to have a war and a recession at the same time, but when fire, flood, drought and storms are added, it gets a bit much. We can pray that there will not be another war, and we may get by without another recession in our lifetimes, but fire, flood, drought and storms will always be with us.

Unfortunately, we don’t seem to be very good at learning from experience. After a fire we usually build an exact replica of the house that was burnt down, and after months of drought we persist with huge expanses of lawn and borders of plants that wilt almost to the point of collapse after one hot day.

They are learning quickly in California, which has been experiencing drought for several years. They have even reached the point at which it is illegal to flush the ‘loo more than once a day. So they are heavily into “xeriscaping”, which to the uninitiated means landscaping with drought tolerant plants (“xeros” being the Greek word for “dry”). Xeriscaping doesn’t mean that you can’t have a lawn, but it should be small enough to be watered economically; a long narrow strip is obviously more difficult to water than a more or less square one. Nor does it mean that your garden has to be all rocks and cacti. You can still grow some moisture loving plants as long as you do so sensibly; Robert Angus, in his article on hostas in this issue, advocates growing them in containers so that they can be moved around according to the weather. We would be a good deal poorer if we had to forsake these beautiful plants altogether simply because they like water.

Then there are storms, and it seems as though we are following the English pattern of increasingly ferocious ones. Shirley Stackhouse describes peoples’

reactions after a particularly nasty one that cut a path through Sydney’s North Shore last January. These varied from a call to cut down everything more than five metres tall to a rush to re-plant with the biggest ones available. The same principle applies; we can’t do without trees just because the odd few may topple over in a bad storm. Imagine what the damage would have been if there had been no trees! But there is a strong case for a tree replacement program in which aged trees that are past their prime are systematically replaced before they become a hazard.

It seems that weather patterns are becoming less and less predictable. David Suzuki, “environmentalist extraordinaire”, warns that in parts of Africa, for example, weather patterns, which were once fairly consistent, have become chaotic. Farmers no longer know when to start ploughing and when a monsoon can be expected.

Where I live, in one of the cooler parts of the country, we had 1,400 mm of rain last year, more than half as much again as the average, and parts of my garden were under water for weeks on end. This summer we have had half the rainfall of the same period last year, and days on end of temperatures approaching 40 degrees Celsius. It’s mid February as I write this, and already some trees are taking on an autumn look.

A former Governor General and Elder Statesman of Australia, the late Lord Casey, once asked that we be “relieved of the humiliations of the weather”.

I doubt whether we ever will. It seems that not only are we going to be stuck with it for a long time yet, but that it’s showing a tendency to become more and more wilful.

I suppose we can always blame that on the greenhouse effect.

TIM NORTH



PROFILES



ROBERT ANGUS has been involved in horticulture for 15 years in a wide range of activities - as gardener, landscaper, tree surgeon, nurseryman and plant salesman. He obtained the Certificate of Horticulture from Ryde School of Horticulture.

He has a particular interest in garden history and conservation. He obtained a degree in History with Honours from the University of New South Wales.

Robert has collected and imported a wide range of unusual perennial plants and bulbs and has a representative collection of the genus *Hosta*.

Robert is also Secretary of the Lily Society. With other members of that Society he regularly exhibits a wide range of plants in the Liliaceae, Amaryllidaceae and Areceae families.

He has worked with the New South Wales Department of Agriculture and Fisheries as an Agricultural Inspector, and is currently the Officer in Charge of its Plant Quarantine Station.

GAIL THOMAS is a chef who gardens, rather than a gardener who cooks.

She has published two books, "A Gourmet Harvest", which deals with interesting fruits and vegetables which can be grown at home or purchased, and "Australia's Gourmet Resources" which covers the speciality producers in Australia in aquaculture, game (both furred and feathered) and the range of sheep, goat and cow's milk cheeses. Both books include a number of recipes using the products mentioned.

She takes all the photographs for her articles and books herself, with the exception of the larger studio shots. She also grows interesting vegetables in her own garden which may not be readily available from commercial sources; these are used mainly for her research into their culinary applications and for photography. Consequently most of her garden interests and knowledge are with the edible varieties of plants rather than with the floral and visual effects of gardens, although she does grow a range of edible flowers to use in her menus.

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Mini-onion 'Purplette', can be picked as spring onions with purple ends, or later as cocktail or pickling onions.

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In Our Next Issue

Our June/July issue will include a special feature on garden lighting, including lighting a garden pool and incorporating a sound system with an outdoor lighting circuit.

Also:

Jane Edmanson takes us to Norfolk Island and **Deidre Mowat** writes on perennial salvias; **Susan Irvine** describes two hitherto undiscovered Alister Clark roses; Garry Aitchison takes us to Buda House and Garden in historic Castlemaine and **Graeme Purdy** recollects some favourite gardens in England and Wales (the latter article unavoidably held over from this issue).

ERRATUM

In Esther Wettenhall's article on Mount Boninyong, in our last issue, the last line read "is an inspiration to all those who plant for prosperity". This should have read "is an inspiration for all those who plant for posterity".



Tim NORTH describes a notable modern garden in the wine producing district of Pokolbin, in New South Wales' Hunter Valley.

Not many working vineyards boast a notable garden; nor, conversely, do many notable gardens incorporate a vineyard.

The unusual combination can be found along Gillard's Road, Pokolbin, in the heart of the Lower Hunter Valley's wine producing district. Constable and Hershon is a working vineyard of almost 15 hectares, of which six are planted with grapes - chardonnay, pinot noir, cabernet sauvignon, with a smaller area of merlot. It lies on exposed north and west facing slopes with views across to the Brokenback Ranges.

Anne Scott Wilkes and Richard Haigh, of the Parterre Garden in Woollahra, worked closely with David Constable on the design of the garden. The herb and knot garden was designed and planted by them; the rose garden was basically designed by David Constable himself, but Anne and Richard selected and planted the roses.

The entire property is encircled by a gravel road; on the highest point, above the vineyard, a sculpture by Melinda Brown named "The Skull" is silhouetted against the

skyline, like a benign and watchful guardian of the orderly, cultivated scene below. The residence, a single storey, rather rambling brick house with large picture windows, is the central focus of the property; around it and below it the garden, actually a series of gardens, has been created.

The house is approached down a driveway that turns off the circular gravel road a short distance from the entrance. This driveway is planted on either side with an assortment of shrubs, predominantly natives. When

the house comes into view the first thing one sees is a dazzling crimson double-flowered bougainvillea on the corner of the garage, making a rather startling contrast with the red brick.

To the left of the garage is a large brick paved courtyard, enclosed on three sides. The focal point of this courtyard is a square raised bed planted with a Chinese elm (*Ulmus parvifolia*). There is also a plain terracotta bird bath and, around the sides, terracotta troughs planted with strawberries. Virginia creeper is beginning to cover the walls of the house, both here and on the other sides.

Going round past the garage to the northern side of the house, one comes to a patio, also paved with brick, with pelargoniums in large terracotta tubs. Facing this patio is a screen of native shrubs, mainly leptospermums, callistemons and grevilleas. Below this is one of the five dams and nearby another sculpture by Melinda Brown, "Valkyrie Rising".

On the west side of the house, below which the ground falls away quite steeply, is a new knot and herb garden. The beds are edged with





dwarf box (*Buxus sempervirens* 'Suffruticosa') and rosemary, and are intersected with brick paths. The centrepiece of this garden is a bronze sundial, specially made for the latitude and longitude of the Lower Hunter Valley, mounted on a plain sandstone plinth. On the side of the plinth is a plaque with this inscription:

"The Sarah Lichter-Constable Knot and Herb garden, planted 19th January 1990 to celebrate her birth on 5th July 1989".

At either end of this garden and extending it to the full length of the western frontage of the house, is a single Manchurian Pear (*Pyrus us-*

(top left) Cabernet sauvignon, from these vines came the wine that won a Gold Medal at the 1982 Royal Easter Show.

Photo by David Constable

(left) The hill above the vineyard, showing "The Skull" on the horizon.

Photo by Keva North

(above) The rose garden facing west to the Brokenback Range.

Photo by David Constable

(right) The herb and knot garden.

Photo by Keva North

(below) The vegetable garden and machinery shed.

Photo by Keva North



suriensis), and in front of it a low hedge of English lavender. A screen of hakeas provides protection from the westerlies.

Leaving the immediate area of the house and continuing down the slope, a short flight of stone steps leads to the tennis court, at one side of which is a timber gazebo. Below that again, and beside the lower part of the circular road, is a large brick machinery shed; it too gives protection against the westerlies as well as the afternoon sun. On the leeward side of this shed is a small but highly productive vegetable garden. The vineyard is further to the south, and between it and the tennis court are ➡

Down To Earth

*Gail THOMAS talks to
Melbourne gardening personality,
Jane Edmanson*

Frequent phone calls and a steady stream of customers at her Garden Centre in the Melbourne suburb of Preston all vie for Jane Edmanson's attention. Her friendly outgoing approach and infectious enthusiasm, both in the nursery and on her regular Melbourne radio show and her television appearances with the ABC TV "Gardening Australia" program, ensure there is never a dull moment in her busy working day.

Overseeing this hub of activity, guard dog Coz contentedly sits on the verandah steps of the nursery office, casting a keen eye and constantly assessing the comings and goings, while Jane generously gives gardening advice to the customers. Helpful hints on cultivation, suggestions on pruning or flowering, all are confidently delivered in Jane's inspiring and inimitable style.

Jane Edmanson was born in Mildura, and inherited a love of the bush and gardening. Her grandfather was one of the first soldier settlers in the area, where he grew grapes and citrus fruit. Her father, recently retired, also developed the farm and grew avocados. Today one of her brothers grows grapes, following in the family tradition.

As a teacher in country Victoria, Jane enjoyed participation in garden activities and plantings with the school children, and on the Principal's suggestion, after a couple of years travelling overseas, she took on a position at the Victorian Schools Nursery, where she worked for three years. During this time Jane did trade apprenticeship and various practical courses to further her horticultural knowledge.

A desire to "get back in touch with people and plants" led to a change of direction in late 1989, when Jane, together with her partners Tim and Cathy Durkin, took over the Bell Street Garden Centre.

Over the past two years Jane has also become well known for her gardening media role with a regular



radio program, currently on 3MP. She enjoys the immediate response, and getting through to people, something not achieved through written articles or from TV, where there is no instant feedback from the audience.

Jane writes regularly for Melbourne's Sunday Sun, and she also contributes to other gardening publications. She has co-authored a book, "Ideas from Private Gardens" with Natalie McMaster, and two other books are in the pipeline.

While working at the Victorian Schools Nursery, Jane did a considerable amount of work with disabled people, as well as with teachers. Her great rapport with children as well as with adults from all walks of life led to her being the obvious choice to take over Kevin Heinze's "Sow What" program on ABC TV. Later this was integrated into the national "Gardening Australia" program, resulting in a high profile for Jane.

"Gardening Australia" has a practical, hands-on approach; when there is digging to be done or manure to be spread, that's what you see!

Jane recalls a particular instance of "doing the impossible" on a tree pruning segment. A fear of heights did nothing to contribute to the ease of being perched some six metres up a tree on a rope to demonstrate the correct pruning techniques!

Each segment for the show is carefully researched and filming is often done at various locations. The

theme of "interesting garden salads" saw Jane and the crew filming at a retail outlet to show the wide range of salad plants now available in the market place, then to a second location for the practical gardening demonstration, and finally to the kitchen for the culinary application.

Joining Jane for the filming, I allowed more than ample time to reach the designated destination. After encountering almost every red light the journey was further slowed by a funeral cortege who had right of way at an intersection, and then by roadworks which necessitated a detour. The only consolation was that my destination was opposite the cemetery!

Arriving with only minutes to spare, filming began with Jane extolling the virtues of a great many plants from around the garden. Then to the kitchen where the brief was that everything in the salad must be garden-related. Into the bowl went a selection of leaves dressed with a herb vinegar and lime oil, then garnished with colourful and edible flower petals. The final *piece de resistance* was some snails specially farmed for the table.

Jane's work revolves around the garden and the environment, and she believes that one "must put something in to get something back". There are, however, other interests, like going to the opera, plays and art galleries; being an outdoor person she enjoys tennis, bushwalking, windsurfing, triathlons and camping.

She recalls overseas travel in China, mountain climbing in Europe, and seeing the stunning formations of the Grand Canyon. Equally, she relates to the Australian environment, citing the Grampians and Little Desert as favourite places; she has a special interest in observing Australian flora, and has been actively involved with a tree planting group in Melbourne.

Her own garden is small and shady, appropriately planted with ferns, while herbs and roses in pots become a "moveable feast" to accommodate seasonal changes.

Jane believes that people should be conscious of the seasons, and sees gardeners as "people helping each other", giving in spirit as well as with cuttings and seed, talking and communicating as well as contributing in the physical sense.

Her down-to-earth philosophy is to "see what nature is doing, and preserve the environment in your own way". She believes that gardening should not be a chore, but should be enjoyed by young and old alike. Her enthusiasm and expertise is certainly a great inspiration for those who share a love of the environment and enjoy the relaxing pleasure which gardening brings. Her popularity and media profile, which brings this pleasure to viewers across the continent, suggest that her sentiments are those echoed by gardeners throughout Australia.



A Garden in a Vineyard, continued from page 151

three further dams. From these, and the one already mentioned, water is pumped to a fifth, on the high ground; from there it is gravity fed to the house and to various points around the garden; a windmill provides back-up power.

We go back now to the tennis court, and down another flight of stone steps to the rose garden, passing on the way an iron, concrete and bitumen sculpture by Greg Wain called "The Entrance". The rose garden, which also borders on the lower part of the loop road, is perhaps the most delightful feature in the garden. The entrance to it is framed by a timber gazebo from which radiate out two timber pergolas, forming a flattened "V". This garden is a formal parterre of box edged beds, each planted with a variety of hybrid tea roses, while the pergolas are covered with climbing

roses. The paths again are of brick, and the whole design of this rose garden emphasises the fastidious attention to detail which characterises each part of the garden. Enclosing the rose garden is a hedge of *Photinia glabra*, and that in turn is enclosed by a ring of London Planes (*Platanus x orientalis*).

Across the road from the rose garden is an orchard of citrus, apples and peaches.

The garden is cared for by Merv Gough, who works full-time, and his wife Olga, who works in it three days a week.

The maintenance is immaculate; the box hedges in the rose garden, for example, are clipped along a string line stretched between two posts, first along the inner edge and then along the outer edge, so that both sides and top are perfectly level; not the slightest dip or bulge is permitted. Though

conditions in the Hunter Valley can be hard, with hot drying westerly winds commonplace, not one sickly or stressed plant was evident.

This is not, perhaps, everyone's ideal garden. There is an almost mechanical precision about it that some may find uncomfortable. Each part is highly disciplined, carefully controlled. But the garden around the house anchors it securely to the site, at the same time providing attractive and functional outdoor living spaces; the three sculptures act as disparate focal points that draw one's eye towards certain areas; the rose garden, at the foot of the slope and some distance from the house, comes as a total surprise. But neither this, nor any other feature, becomes dominant and one is not allowed to forget that this is, first and foremost, a working vineyard.



LETTERS

Dear Tim,

Thank you for drawing my attention to the 1940 catalogue issued by Hazlewoods of Sydney, which contains descriptions (sketchy as, sadly, many of them are) of nine varieties of roses bred by Alister Clark which are not given in Appendix H of my book "Man of Roses".

For the benefit of any readers who may be able to add further details, these nine, and the catalogue descriptions, are as follows:

Jean Renton; yellow bush. 1st prize seedling Melbourne Autumn Show 1939.

Lady Mann; the raiser prefers it to Lorraine Lee, which was one of its parents. Makes a large bush of rosy-salmon flowers with beautiful foliage. Should be ideal for a hedge.

Lady Miller; dark rich red; sweet and perpetual.

Lorna Anderson; red, sweet scented. 1st prize seedling Melbourne April 1938.

Mary Russell; red; of the largest size.

Mrs Harold Alston; pillar or climbing; pink. 1st prize Melbourne Spring 1939.

Nancy Wilson; pink seedling from Antoine Rivoire.

Sir Arthur Streeton; soft pink; thoroughly tried.

Valerie Purves; sweet scented. Vivid pink, typical vigorous, healthy Glenara foliage.

I will be very glad to receive any other details known to readers.

Yours sincerely,

T.R Garnett,
Blackwood, Vic.



and native bush may get them too! *G. tristis* is an environmental weed in Victoria, Tasmania, South Australia and Western Australia. Other species regarded as weedy are *G. angustus*, *G. carneus*, *G. communis*, *G. floribundus*, and *G. undulatus*.

Many garden escapes are wrecking havoc albeit slowly in large tracts as they have adapted to their new environment. Australian plants such as *Pittosporum undulatum* and *Sollya heterophylla*, and of course I should not omit *Acacia baileyana* plus many others. Often these weeds invade natural vegetation and contribute to its demise.

The weed problem doesn't get much publicity with the more pressing problems of soil erosion, salinity and dieback. Weeds, as every gardener knows, have that innate ability to "just appear", much to our frustration and horror. We must never underestimate the ecological impact of the wonderful, exhilarating and stimulating practice of gardening!

Yours sincerely,

Rodger Elliot,
Montrose, Vic.

Dear Tim,

I thought you would like to know that our firm has, over the years, found The Australian Garden Journal to be an endless source of supply for the unusual, especially plants and garden detail.

Each time we receive a new journal the first thing we do is to go through all the advertisements. Very often it is many months later that we remember a certain product, and go back through past issues to get details.

Keep up the good work in scouring out the unusual.

Kind regards,

Duane Norris,
Duane Norris Garden Designers Pty Ltd,
Woollahra, NSW.

Dear Tim,

New Year greetings. Thanks for continuing to produce an informative journal and also for printing the book reviews!

I enjoyed very much George Seddon's article on Hanover's historic gardens in the last issue.

There was one part of the article on *Gladiolus* which caused me some concern, hence this letter.

There are many beautiful *Gladiolus* species, and it is great that there are people interested in their cultivation. However, there are some problems associated with this interest. Some species are very good at finding niches in places other than those in which they were originally planted. Currently there are nine species which have become naturalised in Australia. The author of the article in question is aware of the overtaking capabilities of *G. tristis*, perhaps he should have mentioned that ones' neighbours as well as roadsides

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BUTTERFLIES GALLERY AND TEA ROOM

Allen and Sue Black bought Butterflies Gallery, in the heart of Pokolbin's wine producing area, four years ago. Their aim has been to develop a fine art and decorative craft gallery in a beautiful country garden setting.

The garden is still young, but there is plenty of room to expand; the whole property covers 35 hectares.

Plant List — Butterflies Gallery

Grape varieties:

Isabella; Black Muscat; Lady Finger; White Seedless Sultana; Waltham Cross.

Roses

Jenny Brown (a locally bred rose); Double Delight; Stella Elizabeth; Dainty Bess; Freesia; Autumn Delight; Sunflare.

Bulbs, corms and rhizomes

Ixia; babiana; *Anomotheca laxa* (syn. *Lapierousia laxa*; watsonia; zephyranthes; amaryllis; vallota; miniature agapanthus; alstroemeria; iris.

Perennials, herbs and grasses

Foxgloves; aquilegia; hollyhock; *Aster frickartii*; shasta daisies; dianthus (various); tradescantia; *Limonium latifolium*; coreopsis (double hybrid); lavenders; *Anemone x hybrida*; *Phystostegia virginica*; *Salvia ambigens*; *Salvia leucanthe*; *Salvia involucrata*; miscanthus; thymes (various); golden oregano.

Courtyard and rear border

Hibiscus rosa-sinensis (various); *Albizzia julibrissin*; *Lantana montevidensis*; *Salvia uliginosa*; eupatorium; penstemon (various); marguerites; rose-scented pelargonium; dietes; lavenders; roses Stanwell Perpetual, Bonica, Altissimo, and Red Cedar; bougainvillea and *Solanum jasminoides*.

There is an extensive herbaceous border (designed by Stuart Pittendrigh) on two sides of the gallery, and grape vines grow up the verandah posts. Future plans include a sculpture area and a water garden.

Allen describes himself as a refugee from the world of corporate business. He is also an accomplished potter. The Gallery and the establishment of the garden and grounds have brought them a lifestyle which involves much hard work, but one in which they are always surrounded by beautiful things.

The Gallery has changing exhibitions and displays of the best contemporary, traditional and decorative work from Australian artists and craftspeople.

The Tea Room, adjoining the Gallery, serves light luncheons, Devonshire teas and freshly baked cakes.

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BOOK REVIEWS

Narcissus: A Guide To Wild Daffodils

by John Blanchard; published by the Alpine Garden Society, Woking, Surrey, 1990;

Reviewed by Trevor Nottle

Apart from several books of a general nature about daffodils, among them Michael Jefferson Brown's "Daffodils and Narcissi" (1969) there have been no widely circulated books written about the daffodil species since E.A. Bowles' "A Handbook of Narcissi" of 1934. This was reprinted in recent years but was not revised, so its information was dated. This book, then, is most welcome as a current reference for the genus.

Amateurs will find it easy to read and most comprehensive, perhaps too much so for avid collectors. The itch to possess hitherto unheard of varieties will be made more intense by the numerous high quality colour photographs, all taken in the natural habitats of the species shown. I am no botanist but found Mr Blanchard's survey of the opinions of different authorities a useful introduction to his own conclusions about just where the species under discussion stands in the family structure. Old names are cast out, new names proposed, some species previously thought different are now lumped together, while yet others are segregated — but not before a thorough look at why this decision has been made. No doubt the arguments will continue back and forth between the experts, but as these will almost certainly be confined to the pages of learned journals and therefore unseen by most amateurs this book will become the standard work for gardeners keen on daffodils.

The book begins with four concise chapters about the daffodil as a plant, the cultivation of daffodils, pests and diseases, and the classification of daffodils. There follows a much larger section which details the characteristics of each sub-group and its members. Each sub-group section is

accompanied by a distribution map. The book concludes with a short section detailing a list of species and synonyms, glossary, bibliography and index. The text is enlivened with historical tit-bits and personal observations. Although not described as such, it is surely a monograph on *Narcissus* and will stand for many years as the standard source of information about the wild daffodils.

A lovely book and a thorough survey of daffodils — recommended.

Plant Life Of Western Australia

by J.S. Beard; published by Kangaroo Press, 1990; recommended retail price \$49.00

Reviewed by Tim North

Dr Beard was Foundation Director of Perth's Botanic Garden, King's Park. Three years after arriving in Western Australia, in 1964, he established a project, in collaboration with the Department of Geography of the University of Western Australia, known as the Vegetation Survey of Western Australia. The project was finished in 1981, and this book is an interpretation of it for the general reader.

It is an ecological, rather than a taxonomic survey, so it will appeal to a great many people with a feeling for the Australian landscape, apart from those with a special interest in that State's flora. There are over 550 highly evocative colour photographs of the Western Australian landscape.

Eminent Gardeners

by Jane Brown; published by Viking, London, 1990; recommended retail price \$40.00

Sissinghurst, Portrait Of A Garden

by Jane Brown; photography by John Miller; published by Weidenfeld and Nicolson in association with the National Trust (UK), London, 1990;

recommended retail price \$39.95

Reviewed by Trevor Nottle

These two books, between them, have given me a great deal of pleasure and have served to set a famous garden in a new perspective.

The garden is Sissinghurst, chronicled in both instances by Jane Brown, who has already given us "Vita's Other World". It may sound rather bold to suggest that English gardens have developed no further than the "Sissinghurst style"; obviously they have, but I suggest that developments since then have increasingly become international rather than English. "Eminent Gardeners" is an intriguing book; it opens up a vision that many gardeners have of the development of style. Instead of jumping whole generations of gardeners and being limited to occasional flashes of dazzling stylistic brilliance, generated in this instance by Jekyll and later Sackville West, garden style is carried forward by many garden makers who have their own hallmarks, but who remain unsung in the developing mythology. In this book Jane Brown introduces some gardeners who have carried forward their own versions of English style, like Frances Lady Wolseley, Norah Lindsay and Lawrence Johnstone, whose garden making sets Sissinghurst within the continuum of a developing style.

The second book gives a graphic perspective of this famous garden. John Miller has with considerable skill managed to show it with a fresh eye. Having access to the garden at every season for two years may have helped him to achieve this remarkable series of pictures, but the choice, composition and vision of panoramic and detailed shots suggests that he developed a very special understanding of the garden. He has captured the structure and richness that makes the magic of Sissinghurst. Happily the photographs do not overshadow the text but admirably support it as the author blends biography, history, lit-

erature and gardening to establish as no other book has done an understanding of the garden as the personal vision of two inventive and spirited people.

Bold Romantic Gardens

by Wolfgang Oehme and James van Swedden; published by Lothian Books, 1990; recommended retail price \$85.00

Reviewed by John Stowar

What an inspiration! In the plethora of garden books telling us what to do at last we have some original ideas for Australian conditions. The authors are partners in the forefront of American garden design, where they head a landscape practice begun in 1975. But their approach is so right for Australia, with the design basis being the use of plants which should be "rugged and tough, resistant to drought and heat".

Gone are high maintenance sweeping lawns and clipped evergreens. In their stead are naturalistic schemes emanating from ecological considerations, with extensive use of ornamental grasses as a strong feature of the design. The only nagging concern I have is for the long term effects of using these. Grain farming has traditionally been a foundation of our agricultural economy and the chance of introducing diseases such as rusts must be considered. I also wonder about the management of grasses which are so well adapted that they begin to naturalise.

These concerns aside, the basic philosophy of strong architectural forms contrasted with naturalistic plant groupings is an association I always admire.

In this book we have it all; superb colour photos with keyed plans and descriptions of more than 30 schemes which have come to fruition.

Botanical criticisms are few. It's a pity that the family Poaceae is still referred to as Gramineae; and while the "Glossary of Favourite Plants" lists *Fargesia nitida* (The Chinese Clump Bamboo) as a grass, which it clearly is, on page 195 it is listed with the trees and shrubs rather than with the grasses and sedges.

To the gardener who believes "less is more" this book is a treat, and even to the plant collecting gardener the glossary of favourite plants will provide countless hours of follow-up.

For the student of landscape design this is an essential reference for inspiration.

Plant Names; A Guide To Botanical Nomenclature

by Peter Lumley and Roger Spencer; published by Royal Botanic Gardens, Melbourne; \$6.00 plus \$2.00 p/p.

Reviewed by Tim North

This little book of around 50 pages says just about everything that needs to be said about the correct way of writing plant names. It does so in a manner which everyone will, or at least should, understand and it makes the whole subject appear not only sensible, but comparatively simple. I hope every garden writer (and every practising horticulturist) will read this book, digest it and then read it again. No longer is there any excuse for getting it wrong.

Mice Don't Like Spearmint

by Margaret Knight; published by William Heinemann Australia, 1991; recommended retail price \$22.95

Reviewed by Tim North

A title like this is enough to make anyone want to start reading the book, or at least part of it. And in this case I suspect that most will read it right through to the end; it's that sort of book — you think you will read just one more chapter, but they are short ones so you read another three or four or six.

At first sight, of course, one would hardly recognize it as being a book about gardening, although the cover does portray a rather voluptuous young lady apparently reclining in a deck chair amongst some flowers. In fact it has very little to do with mice and not much to do with spearmint. The various articles, we are told in an Author's Note, have previously appeared in various magazines and newspapers. This dates a few of them, since magazine and newspaper articles

tend to be topical; there is also a good deal of name dropping, and names, too, change and so do addresses, so some of the information given is already out of date.

These very minor faults aside, this is a book you will want to read right through, as I have said. Margaret Knight writes in a confident, breezy style and covers a very wide range of subjects. There is a strong emphasis on "ecological gardening", in fact the first section of the book is headed "Issues and Environment", but there are articles on "what good gardens are wearing", "pot plants with panache", and "a feast of fertilisers". To all these the author brings a refreshingly original approach.

I enjoyed this book, and I am sure many others will too.

By Pen And By Spade

an anthology of garden writing from HORTUS edited by David Wheeler; published by Alan Sutton Publishing, distributed in Australia by Florilegium Press, PO Box 644 Rozelle, NSW 2039; recommended retail price \$49.95

Reviewed by Tim North

In a short space of time HORTUS has secured a firm place in what may be called the upper echelons of gardening, not only in its native England but throughout the English-speaking world. Regular readers from its inception will have read these articles before — all are from the first four issues — but they are all articles to be re-read and read again. So this book, beautifully printed on high quality cream paper, in hard cover and of a very convenient size, is just the one to take on holiday, on an aeroplane or a long train journey, or even for a quiet half-hour in an armchair. Here one can renew acquaintance with Beth Chatto, Rosemary Verey, Penelope Hobhouse, Stephen Lacey, Anthony Huxley, Sylvia Crowe (now in her nineties) and Will Ingwersen (sadly no longer with us), as well as many more. The woodcuts and black and white photographs that are a hallmark of

BOOK REVIEWS *continued page 158*

The Hunter Manning Region

The Hunter Manning region of New South Wales covers almost 35,000 square kilometres and offers a wide range of topography and attractions; three of the largest waterways on Australia's east coast, mountains, rural plains, famous wineries, horse studs and coastal resorts.

Historically, the region played a major role in the early settlement of the colony, much of which is still evident in Newcastle, Maitland, Singleton and smaller towns such as Dungog.

Merriwa, Morpeth, Murrurundi, Stroud, Wingham and Wollombi.

Culturally, the Hunter Manning region offers a variety of attractions. Various festivals are held throughout the year from aquatic and equestrian events to brick throwing. The Hunter is also Australia's oldest wine producing area.

The Watagan Mountains on the western side of Lake Macquarie offer spectacular views, bushwalking, camping and picnic facilities.

In **Newcastle** the William IV, a replica of Australia's first ocean going paddle ship, is moored on the foreshore front; the Maritime and Military Museum displays a collection of maritime artifacts and memorabilia.

Port Stephens (Nelson's Bay) offers ocean sailing, surfing and fishing beaches and a fine harbour.

Near **Dungog** the Upper Allyn River is a rainforest area which includes the Allyn River Forest Park.

At **Bulahdelah** houses and sailing boats can be hired to explore the Myall Lakes National Park; the Bulahdelah Mountain Park has walking trails while **Tea Gardens/Hawks Nest** offers boat hire, camping facilities and fishing in the river or along miles of beaches.

Stroud has many historic buildings; the Silo Hill Lookout is a must for those interested in the district's history.

Near **Taree**, Ellenborough Falls, with a 160 metre drop, is one of the highest single falls in the Southern Hemisphere. Wingham Brush is one of the few remaining remnants of coastal rainforest.

Near **Gloucester** Barrington Tops National Park features rainforest, bushwalking and trout fishing.

At **Murrurundi** Wallabadah Rock, next in size to Ayer's Rock, is a plug of an extinct volcano; in October it is covered with rock orchids.

At **Merriwa**, sandstone buildings listed by the National Trust include the Convent, Fitzroy Hotel, Police Station and Court House.

The **Musswellbrook** Art Gallery holds a fine collection of contemporary Australian works. The Upper Hunter has six outstanding vineyards.

The Sundial at **Singleton** holds the Guinness Book of Records entry for the world's largest sundial, with a height of 7.92 metres. The Wyndham Estate, on the banks of the Hunter, offers winetasting and conducted tours. Pelerin, one of Singleton's few remaining unspoilt High Victorian houses, has a gallery selling quality cottage craft and antiques.

Morpeth Village, near Maitland, has speciality craft shops, an art gallery and antique shops.

At **Maitland**, Brough House, owned by the National Trust, was built in 1860 as the town's art gallery. Grossman House is the local history museum, furnished in the original style.

The **Pokolbin** area, near Cessnock, has over 40 wineries, as well as gourmet restaurants, art galleries, guest houses and resorts.

Historic **Wollombi** has many old sandstone buildings. It was once a way station on the convict built Great North Road.

Further information is available from the Tourist Information Centre in each major city and town.



BOOK REVIEWS, continued from page 157

HORTUS are here too, and Sir Roy Strong adds a forward.

These early issues of HORTUS will soon become collectors' items, and this superb anthology will prevent many gems being entirely lost.

Those who are not yet familiar with HORTUS will surely want to read more of what Roy Strong describes as the thinking man's journal that "moves from its historic place in the pattern of civilisation as a meeting

ground of many worlds — history, science, literature, the art of design, botany, geography, architecture, painting, sculpture and the graphic arts".

OTHER BOOKS RECEIVED

Palms and Cycads Around the World,

by Jack Krempin; Horwitz Grahame 1990

Taken for Granted; the Bushland of Sydney and its Suburbs,

by Doug Benson and Jocelyn Howell; Kangaroo Press in conjunction with Royal Botanic Gardens Sydney, 1990

Flora of New South Wales, Vol 1, edited by Gwen J. Harden; New South Wales University Press, 1990

(reviews of these books will appear in our next issue)

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THE HUNTER VALLEY — WELL WORTH A VISIT

Whilst the Hunter Valley has an enviable reputation for the high quality of its wines, it also holds a treasure trove of other things to entice visitors.

In and around the vineyard area of Pokolbin (10 minutes from Cessnock and two hours from Sydney) are numerous wineries and a variety of attractions for browsing or serious shopping. There's an antique shop, pottery, high quality galleries and craft shops, even an orchid nursery.

The historic village of Wollombi is only half an hour's drive from the vineyards and makes a perfect diversion. Wollombi was originally settled in the 1820s as a way-station on the first road built into the valley from Sydney. Today the village has retained its beauty and charm. The old sandstone buildings have been well maintained; there are two antique shops, a general store, and two lovingly restored historic homes offering bed and breakfast.

The soaring eucalypt forest of the Watagan Mountains are a short drive to the south of Cessnock and well worth a visit. The area is under the care of the Forestry Commission of NSW which has developed and maintains all the lookouts, picnic areas and walking trails. The views to Lake Macquarie, Newcastle and north to Cessnock and the vineyards are stunning. The numerous signposted trails each offer differing features and are marked with expected completion times.

Of course, a visit to the Hunter would not be complete without sampling some of the many award winning wines. With over 40 wineries around Pokolbin, deciding which to visit is the only dilemma. The answer is to call on some of the larger wineries and also some smaller "boutique" ones.

This way you'll have a general overview and be able to try wines not normally available outside the area. Some wineries offer informative tours which explain the wine-making process and reveal wine cellaring areas.

Accommodation in the Hunter is varied and plentiful. From cosy bed and breakfast country pubs, small and large motels, country cabins, and self catering villas to majestic guest houses and country hotels. Most places offer substantially reduced mid-week rates, an incentive in itself and additional to avoiding weekend crowds.

You'll find the Cessnock Tourist Centre more than helpful in planning your trip. The Centre can also arrange accommodation bookings. Ring them on (049) 90.4477 or write to PO Box 152, Cessnock, NSW 2325.

The Hostas Are Coming!

Robert ANGUS writes about these “quiet achievers” who rank among the finest of perennial foliage plants, with the added attraction of handsome flowers.

Hostas command attention in the garden with luxuriant mounds of foliage coloured to contrast with the best shrubs and perennials. There is a surprising range of leaf colours in greens, greys and yellows; bright apple green glossy leaves and equally fantastic deep sombre greens; leaves with glaucous hues as grey as a battleship, and some that appear to be almost blue. The real show-stoppers are the yellow or gold leaved varieties and the variegated wonders with contrasting edges or centres of yellow, white or cream.

The colours are striking and full of impact when used as contrast. Their best use is to enhance the garden picture. I like to see them used, to continue the allusion, to frame the view with their imposing leaves. Place them to draw the eye into the shade to discover the other treasures you have planted there. At the very least hostas can fill those shaded areas where the temptation is to plant the potentially monotonous ground covers.

For the hosta to perform this garden magic there is work to be done. The plants are herbaceous perennials; they depend on the well mulched soils of deciduous forests and the flow of constant moisture from melted snows to obtain their spring sustenance in their native Japan, Korea and China.

The first effervescent flush of leaf growth is often restricted to about

six weeks in October and November. Water and nutrients are essential at this time to maximise growth in Australia as neither a benign, cool summer season nor the very best gardening efforts can guarantee subsequent growth of the leaves or the creation of new crowns (except in the case of the vigorous *undulata* group).

In most seasons the growth seen in November is what you are going to have for the remainder of the season.

My best hostas have been raised in beds that were double dug and enriched with old manure, then mulched with fresh manure and straw. The beds were raised so that the crowns sat above a trench formed along two sides of the garden that was flooded twice weekly. In that situation you could grow just about anything. But hostas are plants people will go a long way to see when properly grown, so a little effort makes for a good hosta party when the devotees arrive. Besides, there is no better place than a well prepared moisture garden to show off several vegetable wonders; Japanese and Louisiana irises, astilbes, filipendulas, ligularias, arisaemas and eucomis.

As for aspect, hostas will enjoy some morning sun in spring, but only as much as their natural environment would allow. The light spring sun beams into the Japanese valleys to warm the soil where the hostas thrive and early in the season it will bask for a long time in that thawing warmth.

This effect can be reproduced with plantings that face north-east beneath trees, even evergreen ones. The low angle of the sun in early spring reaches the hostas, which later in the season are protected by the canopy and the higher incidence of the sun's rays.

I have had hostas appear in late August and September when potted plants were given this treatment, but I would not chance it in frost-prone gardens. While the dormant crowns of the hostas are very hardy and can even tolerate heaving frosts, the new growth is very tender and needs protection in early spring.

If you extend the season by encouraging this early growth then care should be taken to protect it during those sudden hot spells we can have in September. One or two days over 30 degrees will quickly burn all but the toughest foliage in spring. The safest position is to have your hostas in full shade and, to put it succinctly, as one long time grower suggested, treat them as you would ferns; plenty of moisture at the roots, humidity around the leaves, regular feeding to maximise leaf growth, and plenty of shade to protect your hard-earned crop from heat and hail.

This is why most of my collection is grown in containers under trees and, more recently, in a shadehouse.

Japanese householders revere the hostas for their elegance, unusual variegations and adaptability to pots. Likewise, you can enjoy their beauty

strategically placed to embolden shaded corners in the garden, on verandahs and beneath pergolas. Most of the average sized hostas will fill a 20 or 30 cm pot in a well proportioned display, using only a two-year-old crown of only two or three eyes. A side dressing of your favourite fertiliser several times during the season, and the occasional liquid feed can produce a mound 50 cm wide and up to 30 cm tall which can be a striking sight, especially in flower. All that is needed is constant moisture at the roots of the plants.

So which hostas are you going to grow? Until recently the most unusual thing about hostas in Australia has been the near impossibility of finding any but a dozen or so predominantly green varieties. However, some of these are terrific plants and deserve commendation at least until the more unusual varieties are readily available. With the recent introduction of tissue cultured hostas to Australia, and the growing number of enthusiasts importing and gradually distributing them, these beautiful perennials should be represented in most of our gardens in the near future.

Hosta ventricosa

I like to start a review of the genus with this one as they are readily available in nurseries and it is one of the prettiest of the green varieties. It is also one of the earliest to be introduced, at the end of the 18th century.

It is quick growing, one of the only hostas to come true from seed (which it does when established, both attractively and in abundance), and it is robust and pest resistant.

The leaves are shaped like the ace of spades, with a distinct twist to the apex. A long rigid petiole holds the broad leaf aloft, making a very luxuriant display of deep green. The leaves are as dark as any in the genus and a good clump can measure 1 x 1.5 m. The flower stem is quite tall, over 1.5 m, and covered with deep purple funnel-shaped flowers with a contrasting white stripe along each of the fused petals.

Hostas have flowers that last for a day. One of the earliest botanical classifications placed them with the *Hemerocallis* or daylilies, and *H. ventricosa* was painted by the illustrious Redoute as the blue daylily, *Hemerocallis caerulea*, and is still occasionally referred to as *Hosta caerulea*.

There is a magnificent variegated form of *H. ventricosa* known in the USA as 'Aureo-marginata' and in England and New Zealand as 'Variegata'. The leaf and clump size is slightly diminished, probably by the variegation reducing the production of chlorophyll in the leaf. The variegation on the edge of the leaves is deep yellow in spring and changes through bright yellow to cream and finally to white by mid-summer. The variegation overlaps the green centre of the leaf in an exceptional contrast of grey. This is a bright plant, perfectly complementing the yellow flowers of the Asiatic lilies, and looking very distinctive with the sword-shaped, ribbed leaves of the crocosmias.

Both these hostas require full shade. Their edges will burn in direct sun, and the normally subtle change in the colours of the variegated form will be hurried, even overlooked.

Hosta plantaginea

This is a good garden plant, better for the fact that it is a parent of the few hostas that have scented flowers. They are pure white and the largest in the genus. Shaped like miniature lilies and up to 75 mm long, the flowers are as sweet to my nose as gardenias and tuberose. A white garden should contain all of these perfect partners.

H. plantaginea has been in this country for years, often as a municipal conservatory plant or potted on the shady verandah of a timeless cottage garden. It is a Chinese species, and one of the first hostas to reach the west. It has bright glossy apple-green leaves with pronounced midribs and veins. It grows quite large when well fed, at least to 1 m x 75 cm.

With constant moisture it will tolerate quite a lot of morning sun.

It survives our hot summers effortlessly. It is a curious hosta, emerging early but it never really puts on a lot of growth until after our warmest spring days. It will continue to grow throughout summer and is one of the last to flower in autumn. The flowers last from late afternoon to early the next morning and are open fully at night.

There are several exceptional hybrids in the *plantaginea* group: 'Sugar and Cream', 'Royal Standard', 'Sweet Susan' and 'Honeybells'.

'Honeybells' is quite a beauty in our climate. The leaves are more elongated and arching in appearance than its parent, and in spring it takes on a yellow-green sheen that stands out well among dark leaved shrubs like camellias. The sheen does not last into the summer, but that is the time for the very large clump of leaves to produce tall spikes (over 100 cm) of mauve-tinged scented flowers that last several weeks.

The Hosta undulata group

A beautiful variegated hosta was the first named in this group. A relatively common, irregularly white streaked plant with twisted edges has specific rank. A less common plant with matt green leaves in an effervescent mound is known as form *erromena*, and is probably the original species. Both of these are good plants, but the variegated one can be unstable in the amount of white that it shows throughout the season. This group will produce several flushes of growth in a season and some of these will be only slightly coloured in the variegated form. For that reason it will not remain as a very popular hosta when others are available that hold their colour for the season. Still, *H. undulata* will enjoy a good amount of sun and can be very rapid in growth. It is also a vigorous flowering plant with the added attraction of variegated cauline, or stem-clasping, leaves when in flower.

There are several others in the group but the most important is the form known in England as 'Thomas Hogg'. This is actually a hybrid of *undulata* called 'Albo-marginata' ➡

The Hostas Are Coming, continued

and has only recently been imported here. The spring growth is vigorous, dark green and edged with a narrow white border. Older plants have striking, broad leaves that develop that charming attribute in hostas known as puckering or seersucker.

The section where the variegation starts at the leaf edge is also marked in this hosta as grey, which greatly enhances the colouration. Seed is rarely set by this group of hostas and the easiest distinguishing feature of them is the midsummer flush of new leaves. In 'Albo-marginata' those leaves are often predominantly green.

Hosta crispula

There is much confusion in hosta classification when considering the white-edged forms. One of the largest white-edged hostas that has been available for years is almost certainly *H. crispula*. Sorensen's Nursery at Leura in New South Wales sold plants of it until their recent closure and several Sydney nurseries were stocked with them as well as the other half-dozen of Sorensen's lines.

The reason there is some doubt about this hosta is the slight difference shown by the juvenile leaves to those on plants imported from the USA. The imported plants, which are of certain origin, are not yet at a comparable age but so far they are more attractive than the forms available here. The local hosta can have leaves 30 cm long and 15 cm wide with a spread of foliage 1.5 m x 1.5 m. There is a twist to the apex and the whole leaf has a rippled effect, with a particularly wavy edge. The other distinguishing characteristics are its early flowering and readiness to set seed. It may be that the forms available here are inferior selections. In all characteristics it meets the descriptions published, except for the lesser amounts of grey in the edge variegation, and the clarity of the white edge is inferior.

New varieties with white edges

There are several white-edged hostas that are superior to those commonly available. Some of the best are hostas that change the colour of their variegation over the season but never lose the contrast as several of the older types will.

Both colours are short lived unfortunately and become green by

summer, or earlier in a warm position. 'Shogun', 'Fringe Benefit' and 'Sugar and Cream' are some of the best hostas with, ultimately, white edges and good flowering scapes.

The latter is another of the *plantaginea* group and is a hybrid produced in tissue culture from 'Honeybells'. Leaf shape is the same but the edge is initially coloured with a deep yellow that fades to cream and finally to white. The colour of the centre also changes from a bright green to an olive tinge. 'Sugar and Cream' grows very well in our climate and will withstand an open position with the only disadvantage that the colour change is more rapid.

'Fringe Benefit' is an unfortunately named hosta whose credentials greatly exceed the connotations its name takes on in Australia. Its American registration could have had no inkling of the absurdity of naming a plant after a form of taxation, and I am sure that when it is propagated in quantity it will be marketed under a less compromising *nom de commerce*.

The leaves are broad and held upward by strong petioles to give a solid effect. The edge is briefly coloured yellow and spends most of

(right) *Hosta undulata*

(below) *Hosta plantaginea*





(left) *Hosta ventricosa* 'Aureo-marginata'

(above) *Hosta crispula*

(below) 'Kabitan'



Photos by R. Angus

the season as a bright white. The centre is puckered and a deep green tinged with blue, as in only the best hostas. This is a vigorous and pest resistant hosta growing to 1 m x 1.2 m and produces plenty of lavender flowers.

'Shogun' is a favourite and of the most rapid growing of the new generation of hostas. It is also one of the more pest resistant and heat hardy varieties. An established clump can be 1 m x 75 cm with many pale lavender flowers held high above the leaves.

The leaves are a rich blue-green edged with deep yellow that very slowly turns to cream and eventually to a clear white when the centre has faded slightly. The variegation is particularly attractive for the way in which the white cuts into the centre of the leaf with an overlap of grey. After a few seasons to establish itself 'Shogun' could fill a section of shady border with a thick architectural clump of the best coloured hosta leaves possible.

The yellow hostas

Yellow edged hostas settle into the garden to brighten dark corners.



The Hostas Are Coming, continued

They contrast with the predominant greens of the shade and enhance the many yellow, cream and white flowers whose tones are preserved with the softer lighting found there. The light purple and lavender flowers that are normally held well above the leaves give an airiness to the dark corners and complement the yellows.

The hardiest of the group is *H. fortunei* 'Aureo-marginata'. It has thick, broad leaves when mature that are slightly cupped. It will withstand a lot of exposure when well watered but needs protection from hot winds that can burn the variegated edge. In an open spot it will have sage-green centres with a bright yellow edge that is held all season. In shade the centre is much darker and complemented by a darker yellow edge.

I have grown enormous plants of this in 30 cm pots and in deep well watered soils from young crowns. A metre wide clump with flowers of lavender at least 1.5 m tall puts this one in the class of dependable garden plants.

'Kabitan' is a little garish in colour but seems to be everyone's favourite. It is the closest to gold that I have seen in the plant world, having a burnished yellow centre edged with bright green. I like 'Kabitan' best in a pot in full shade, to stop the bright colours from bleaching. It is a *lancifolia* hybrid so the leaves are quite narrow and perfectly arched to give the plant a very elegant character. The effect is beautifully finished off by the relatively large flowers of rich lavender.

Another exceptional green edged form is the much larger 'Gold Standard' that is currently one of the most popular in the USA. The leaves are a broad lance shape with an unusually sharp pointed apex. After starting out as a bright all yellow leaf the edge becomes green and the centre darkens to a rich burnished yellow. The tall flowers

are light purple and the clump is about 50 x 50 cm. This is a plant for impact rather than a subtle colour contrast in the garden. I like it best at a shady entrance or verandah.

The most striking hostas are the all yellow forms. (They are often described as gold but I think that is an optimistic suggestion rather than good observation). The cupped leaves of 'Piedmont Gold' or 'Zounds' are very deep yellows with the extra bonus of seersucker leaves and vigorous growth. Both are a 50 x 50 cm clump with the colour of 'Piedmont Gold' a little more subtle than its partners iridescence.

My only gripe with the yellow hostas is their attractiveness to insects. Yellow is the favourite colour of most leaf-eaters and the delectable hosta leaf is especially prone to damage. Looper caterpillars are the worst enemy and must be controlled or young plants will lose more leaves than can be tolerated. Larger plants and older leaves are more resistant so control is not a perpetual problem.

Snails and slugs are the perennial enemy of hostas and need to be controlled at all times, even when the crowns are dormant. Any hosta point a little above ground in winter will be eaten if exposed by heavy rain. Remember too that new leaves do not always grow back after being damaged so the spring flush should be protected to keep the hostas in their normally enviable condition.

The glaucous leaved hostas

There is a spectacular group of these called the Tardianas that were bred in England by the late Eric Smith. A fortuitous crossing of two species that flowered out of season gave a brilliant range of leaf shapes and colours because of the extreme differences of the parents; the small green, glossy leaved but large flowered *H. tardiana* and the huge grey leaved *H. sieboldiana* 'Elegans'. The latter is the hosta that so impressed Gertrude Jekyll and continues to dominate this group in popularity. It is occasionally available as the named original but most

often as a seedling selected for its rich glaucous, nearly blue foliage.

Some of the best Tardianas have small leaves and can be placed anywhere in the shade without dominating the scene as older specimens will do eventually. There are cupped and puckered leaves, long narrow ones that are sharply pointed and a range of glaucous hues from dusky grey to bright blue-grey. Any of the following are priceless hostas whose eventual release to nurseries will greatly extend the colour range of our perennials for foliage contrast; 'Halcyon', 'Hadspen Blue', 'Blue Wedgwood' and 'Blue Moon'.

Some of the other quality hostas in this group are well coloured and quite large growers. 'Blue Angel' is one of the large growers with very rich blue-grey puckered leaves and huge spikes of white flowers. It is also quick growing and multiplies as well as any that I know.

'Krossa Regal' has the loveliest colour available. The leaf is covered in the glaucous bloom peculiar to these hostas and is a rich battleship grey. The colour intensifies with a little extra sun but is safer and still spectacular in shade. Avoid watering it heavily overhead or the bloom will be washed off to dull the colour. The stature of this plant is excellent, with a vigorous vase-shaped cluster of leaves.

There are over a thousand species and hybrids of hostas known in the world and a collection of several hundred need not be repetitive. This is an astounding achievement for a genus known for as little as a century and a half and owes much to the dedicated work of enthusiasts. Even in the USA the hosta has been, at least until recently, a quiet achiever with a few varieties common in the nursery trade and many of the spectacular forms held by collectors.

Tissue culture will put hostas into the supermarkets eventually. They will appear in most of our gardens as the finest perennial foliage plant we can grow, with the outstanding attraction of handsome flowers.



West Dean Story

Sue RUCHEL visits West Dean College, near Chichester in West Sussex, for a residential course on "The Protection and Conservation of Historic Parks and Gardens".

The course, then in its fifth year, was designed for professional landscape architects, planners, garden historians, managers and owners of country parks and gardens, as well as experienced amateur gardeners. It was demanding and challenging. There were gardeners and landscapers from all parts of the United Kingdom as well as from Italy and the United States. I was the only Australian, but John Hawker from the Royal Botanic Gardens Melbourne, in England on a Churchill Fellowship, visited for two days.

The lecturers were highly qualified professionals and offered views and skills on every facet of landscape and garden preservation. They included Mavis Batey, President of the Garden History Society; historian David Lambert; David Miles, Director of the Oxford Archaeological Unit; Peter Brandon, Chairman of the Sussex Branch of the Council for the Protection of Rural England; John Sales, Chief Gardens Adviser to the National Trust; and Hugh Prince, Reader in Geography at University College London.

Tom Wright, Senior Horticulturist at Wye College, gave us practical guidelines on the management of historic gardens, and Christopher Gallagher, from the Debois Landscape Survey Group, a very practical exercise in surveying techniques.

We spent afternoons visiting parks and gardens, accompanied by Edward Fawcett and Gordon Ballard, from the Architectural Association, who had arranged for people like Harriet

Jordan from English Heritage, and Sylvia Landsberg, who specialises in the recreation of early historic gardens, to accompany us. The person in charge of the garden also accompanied us, which gave us a better insight into daily management problems. They also discussed freely on-going plans and ways of financing them.

That versatile and knowledgeable lady, Penelope Hobhouse, explained Gertrude Jekyll's colour theory in great detail and then took us to beautiful Parham Park to demonstrate its application.

Although some aspects of the course were not immediately applicable to Australian gardening, nothing was irrelevant and it was worth the \$1,050, which included seven nights accommodation, all meals including some splendid picnics, mini bus travel and entry fees to the gardens.

But the most interesting part was West Dean itself. Living in the house for a week was a delight. It is so large that even with the 84 resident students (not all on our course) it was quiet in the huge bedrooms, with private bath across the passage. The splendid Edwardian bath was wide and deep enough to wallow in and difficult to get out of!

Lectures were held in the oak panelled Library and superb meals were served in the sunny stable courtyard. Surrounded by beautiful furniture and some of Edward James collection of modern and surrealist art, one felt like a pampered guest in a large private country house.

West Sussex is a relatively unspoilt part of England, where many of the

original large estates, like Arundel, Petworth, Uppark and West Dean, are still intact. Due to the great efforts made by the Trustees and staff of the Edward James Foundation, which administers West Dean, it has been adapted to modern living while preserving the sense of timelessness of English rural life.

The house, originally a Jacobean manor house and built in 1622, was rebuilt by James Wyatt in 1804 and acquired by the James family in 1891, is one of the largest flint buildings in the country. Surrounded by 35 acres of gardens and pleasure grounds, it is a working estate of 6,000 acres with shooting rights, coppices and woodlands, two nature reserves, the St Roch Arboretum, the Weald and Downland Museum, and the church and village of West Dean.

The estate is carefully managed by the agent, Tim Heymann, and forester Ian Odin, both of whom have spent a large part of their working lives there. In an area classified as "environmentally sensitive" on shallow chalky soil, with an annual rainfall of 32 inches and exposure from salt Channel winds, farming and forestry are essentially precision operations.

We spent most of the first day touring the estate with these two men. There are eleven farms, six of which are leased to tenant farmers and the rest farmed together as the Home Farm. 1,000 acres is arable, and there are two dairy herds and 900 breeding ewes. A number of roe and fallow deer which are culled annually, roam the woodlands where beech, ash and sycamore are



The West Dean Story, continued

being allowed to regenerate to create broadleaf woodland. These are forested as they grow. The great storm of 1987 totally destroyed acres of woodland and many ancient trees. Wood chips and forestry offcuts are used to heat the huge boiler for the main house and workshops. There are 137 other houses and cottages on the estate and over 100 farm buildings.

There have been gardens at West Dean since 1622, but the present garden dates from the early 1800s, when the house was extended and many beech, limes, cedars and planes planted. Elms have long since succumbed to Dutch elm disease.

The pleasure gardens were created at this time and the kitchen gardens moved to their present site, surrounded by a serpentine or "crinkle-crinkle" wall of flint. Huge glasshouses were erected for growing figs, nectarines, peaches, grapes and

melons. Some of these are now being restored.

The kitchen gardens and glass-houses in 1901 grew 150 dozen carnations, 1,000 chrysanthemums, cattleya orchids and poinsettias to decorate the house, as well as enormous quantities of fruit and vegetables. At that time there were 22 gardeners.

The walled garden is now a thriving nursery open daily, under the direction of the head gardener, Ivan Hicks. The old dovecote, built into the wall and once used for apple storage, is now a tearoom. While I was there the Wyatt orangery with its ancient boiler and pipes was being restored.

One of the loveliest features of the main garden is the 300 feet long Italian Pergola. Some of the classical columns set on stone plinths were damaged in the storm, but a grant is being arranged for their restoration. The pergola divides the North Lawn, running from a gazebo rather revoltingly floored with knapped

flints and horses' teeth, to the Sunken Garden with a pool and "Dragon's Grave", formed from the mound of dirt made when the pool was dug.

A new perennial border, planted by Ivan Hicks on Jekyllian principles, leads back to the house. A yew bordered path winds around the back of the house and across the West Lawn to the shrubbery and bamboo garden. A stone bridge takes one over the River Lavant to the Wild Garden.

West Dean is now a Charitable Education Trust, administered by the Edward James Foundation set up by Edward James 17 years ago. The house is a college for the teaching of arts and crafts. At any time during the year short courses are being conducted in many different arts and crafts, from blacksmithing to book-binding, caning and silversmithing, painting and papermaking.

The old Billiards Room has been converted to a Conference Centre, and short courses on particular areas

of interest such as the one I attended, are held there on a regular basis.

The village cricket team, which includes staff, students and locals, plays on the South Lawn twice a week; doves coo in the stable block; sheep graze in view of the windows and there is no traffic noise apart from cars arriving at the College. Staff, students and villagers congregate round the bar in the Oak Hall, now a Social Club.

Peter Sarginson, the Principal, and Tim Heymann, the agent, insist that West Dean has moved with the times and is no longer a symbol of privilege. But it is still a privilege to go there.

Information regarding courses at West Dean and the annual summer school for Country House, Landscape,

(left) *West Dean, the main house.*

(right) *West Dean, a mixed border.*

Photos by Diana Ward

Parks and Gardens is available from:

West Dean College, West Dean,
Chichester, West Sussex
PO18 0QZ, England.

Note:

Sue Ruchel is proprietor of
Tumblers Green Nursery, at
Creswick, Victoria.



STORM DAMAGE — THE AFTERMATH

by Shirley STACKHOUSE

Here in Sydney's Northern Suburbs, renowned for their leafiness, we are seeing streets and gardens stripped of their trees after the storm of 21st January.

Gardeners are in trauma with damaged houses and gardens. Reactions differ with individuals. Some are rushing out and buying super-advanced trees to get back the tree cover as quickly as possible. Some vow only to plant shrubs in future. Many are besieging nurseries with cries for fast growing privacy plants to screen out neighbours previously concealed behind the trees.

Others are blaming the council tree preservation policies and demanding that all trees over five or six metres still standing be chopped down to the ground as being a health and property hazard.

Somewhere in all this conflict is the sensible solution. We need our trees back for their amenity value, beauty, privacy, and oxygen supply and as a life support system for the birds and possums.

Let's plan for the future by planting some fast growing nurse trees, like Sydney wattles, for shelter while slower trees, both native and exotic, are growing big enough to provide shade and beauty without endangering the house. Blueberry ash, Japanese maples, willow peppermint (*Agonis flexuosa*), crepe myrtle, strawberry tree, magnolia, jacaranda, willow gum, weeping bottlebrush, red flowering gums and cape chestnuts are a few suggestions.

Where there is space for taller trees look at deodars, Norfolk Island pines, oaks, Chinese elms and turpentines. Plant from what is still called in the nursery trade "6 inch pots" for trees that will develop a good root system. Check soil depth before planting.

Note: The Australian Garden Journal extends its sympathy to all those individuals and businesses who suffered damage in this devastating storm.

So... You Want to Plant a Vineyard

Mark DAVIDSON, manager and co-winemaker of Tamburlaine Vineyard, describes the "New Viticulture" and how modern techniques have improved yields and quality on two sites, at Pokolbin and Broke, both in the Hunter Valley.

When Governor Phillip surveyed the potential of the infant colony some things must have grieved him dreadfully. But he had had the foresight to pick up a few vines at the Cape. "We will plant vineyards", he is alleged to have exclaimed. "Grapes will grow wonderfully in this colony". So he did — and they did.

Whatever we plan to grow, whether it be in the vineyard or the garden, hard work and dedication, as well as an understanding of the physical site, is essential.

Australia is a land of contrasts; just as climate and soil vary from region to region and from site to site, so horticultural methods need to vary. Our specialised branch of horticulture is known as viticulture; it provides a focus for those aspiring, perspiring people who have been lured to this ever growing industry. Having said that, I should add that some who have come into it unprepared with knowledge and undercapitalised, in the belief that all that one needs to do is to plant a vineyard and watch the medals and profits roll in, have been sadly disappointed.

Today, Australia's wine industry is expanding in every way, and is becoming one of the major world producers of premium wine. The international wine drinking public is enormously enthused with our product. In a recent London restaurant review famous author/critic Kingsley Amis, while appreciating that the wine list was exclusively French (it was, after all, a French restaurant), confessed to being sad at the omission of "those marvellous wines from the antipodes". Take heart, Kingsley, new areas are being

planted, new varieties being tried, and soon no wine list will be complete without some from "down under".

Interestingly, there are some tried and true relationships between particular varieties of wine grape and geographical areas; Semillon and the Hunter Valley, (Rhine?) Riesling and Watervale/Clare Valley, Cabernet Sauvignon and Coonawarra. This is not to say that these varieties don't suit other areas as well, but there does tend to be some degree of specialisation, and the French are astonished at our diversification.

The wine grape, *Vitis vinifera*, grows successfully in temperate and semi-tropical climates, and is consequently very adaptable to the diversity of conditions around Australia. Vines are now planted in every State, even in the Northern Territory, with varying degrees of success, and the argument seems to go on for ever among the wine buffs — cold climates, limestone ridges, red clay, and of course the legendary cloud cover that helps the Hunter produce great wines when the theorists say that it shouldn't.

Like all farmers, we hope that we have chosen a fertile plot and we watch the seasons with a mixture of foreboding and hope. But the winery itself has become a technological wonder — cold fermentation, rotary presses, the understanding and application of microbiology, filtration, pumps, and, wonder of wonders, trained winemakers taking away (we hope) any chance of error which in today's economic climate could send us broke!

It is fair to ask at this stage, has the Australian vineyard been left to good old farming knowhow?

Vineyard quality has been a matter of great pride and yet has caused much debate. What makes some paddocks "special" sometimes verges on the mystical. Here in the Valley there is a story, probably apocryphal, that the famous Dr Lake poked and prodded his way around Pokolbin with a stick that looked suspiciously like a divining rod, in search of his winemaking "El Dorado" — in his case a good spot to grow Cabernet. Such is the stuff of legends. There is, however, no doubt that the differences in vineyards are a function of a range of curious natural features of each environment.

Research to discover more about grape quality and to learn about the factors which we can control to that end, met head on with some quite entrenched practices and was slow to gain acceptance and application. Inherent respect for traditional vineyard practices learned from watching European viticulturists was a governing, and possibly limiting, factor in the development of Australian vineyards. The assumption was that what was right for Europe was also right for us.

Modern scientific research, a closer look at our own microclimates, and the availability of new technologies are at last playing a major role in producing better Australian wine. The Europeans, who have been slower to adopt new winery thinking on the basis of their established reputation, had based their whole system of wine quality on vineyard site and practices. This concept of "terroir", referring to the vine, soil and microclimate relationship, gives the fruit and resultant wine its individuality. And so it is here. In Europe the vines are the focus of concentrated tender loving care. "Vine dressing" is a very respected skill in the industry. Yet in many vineyard areas in Europe the grower is facing considerable odds from the climate from season to season; in other words, they just can't ripen their grapes as we can.

While the northern Europeans experience poorer ripening seasons through variable conditions during the summer months, we, apart from natural calamities, have only good and better seasons. You may ask, then, if our wine has noticeably improved and if some of our established vineyards are producing high quality grapes using existing practices, is there still more to be done? The great leap forward has, as I have suggested, now taken place in the winery. The major quality improvements in future will primarily be in the hands of the viticulturist.

So what is happening to Australian viticultural practice?

Plant breeding and selection give consistent vigour and fruiting qualities; soil science and management techniques improve ongoing soil condition, nutrient status and drainage (aided also by vineyard design and layout), irrigation technology distributes water and required fertilisers evenly across the site, biological in-

formation about pests and diseases assist in application of the most effective control agent at the best time, the engineering of adaptable trellis systems gives better canopy control and fruit exposure for ripening, and the development of improved agricultural equipment makes for ease and effectiveness of operation. Together these add up to the New Viticulture.

Some of the sacred cows of our viticultural heritage are being challenged. Low yielding vineyards do not necessarily produce the best wine. Certain sites have optimum cropping levels for quality wine grape production, but left to nature alone low yielding vineyards can also produce poor quality fruit.

Tamburlaine — a case study.

Five years ago we bought Tamburlaine, a 34 hectare property in the heart of the Hunter, with a 10 hectare vineyard on it, established in the late 1960s. The vines were planted, as was the custom, with random cuttings from neighbouring vineyards. The vineyard, as it existed, had problems which required attention. Some thought it an extremely risky enterprise.

Existing site at Pokolbin

Problem	Strategy
low soil pH:	5 tonne/acre lime
poor soil condition/friability:	9 tonne/acre gypsum: reduced cultivation, winter cover crop
poor soil fertility/vine vigour:	irrigation; fertiliser program based on soil and petiole analysis
poor soil drainage:	gypsum; improved waterways
shallow topsoil/poor root growth:	graded undervine beds; gypsum/lime; deep ripping (ploughing) program
low standard trellis exacerbating disease:	re-trellising yet to be tackled (to be raised with extra foliage wires)

Results:

Overall yield improved from average 1.25 tonne/acre to 3.25 tonne/acre. Award winning wines produced each year.

While it is one thing to improve an existing site, it became our challenge to help establish a new vineyard site with enormous potential as we have done at ➡

So... You Want to Plant a Vineyard, continued from page 169

Broke, just west of the Brokenback Range. The qualities of this site included:

- alluvial, riverflat land; minimal prior farming use
- underlying water table
- irrigation/fertigation installed Year 1
- "sod culture" between rows, controlled grass and clover cover, no ploughing
- selected clone of chardonnay planted



(above) The Pokolbin vineyard as purchased, 1986 vintage.



(left) The Pokolbin vineyard in 1990.

(below) New vineyard at Broke, showing Chardonnay vines.

- high yielding vines managed on a 2 metre trellis (double fruiting and foliage wires)

Results:

Growing Year 3: 2.5 tonne/acre.

Growing Year 6: at this stage estimate 6 to 7 tonne/acre of top quality fruit.

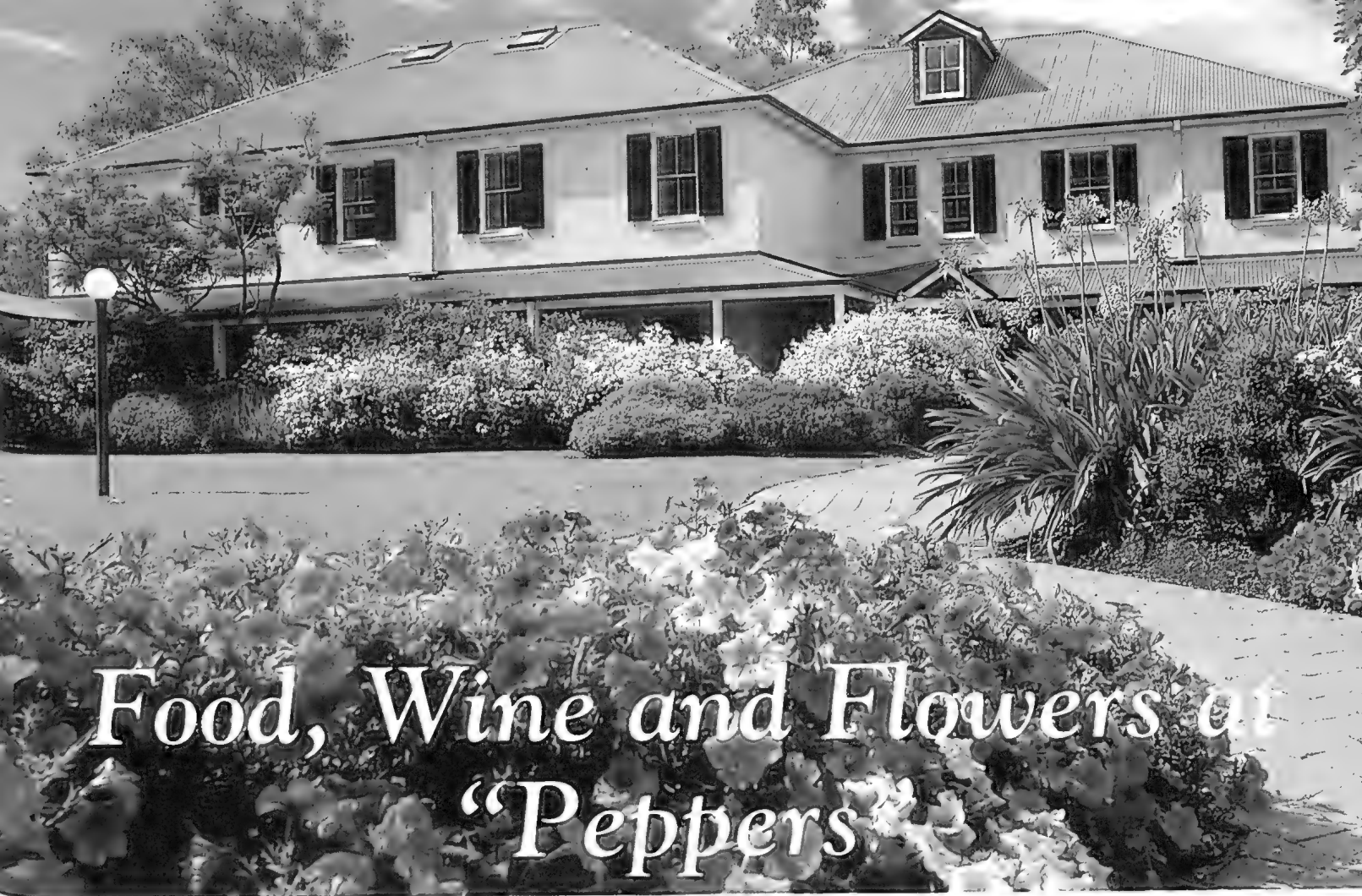
All wines produced have won medals at National Wine Shows.

Tamburlaine Vineyard is on

McDonalds Road, Pokolbin,
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Food, Wine and Flowers at "Peppers"

Life itself is the enjoyment of nature and the benefits that it can give us. Possibly nowhere in Australia do these come closer together than in the Hunter Valley where, for more than 100 years food, wine and ambience have attracted countless hundreds of thousands of people.

Among those to be drawn under its spell were French-born Jean-Marc Pollet, executive chef at Peppers Hunter Valley — a man of great reputation in some of the world's top hotels.

In this environment, Jean-Marc and his wife Karina have created a unique niche in Australia by the way that they have worked with and blended the fine wines and the abundant flora of the Hunter Valley with the delicate cuisine of their homeland.

(above) The Gardens at Peppers — Hunter Valley

(right) Karina Pollet, Jean-Marc Pollet and Jason Mackenzie.

Jean-Marc left his home town of Calais to learn to be a top chef at a highly regarded hotel school at Le Touquet in northern France. There he worked for up to 70 hours a week for two years to learn the skills required.

Within three years he was to become the personal chef to the

French Minister of Finance. Although subsequently appointed to a number of major hotels in Europe, it was a holiday trip to Australia that changed his life. He was totally captivated by Australia and determined to return as a migrant.

With his qualifications and expertise, he was immediately



***Food, Wine and
Flowers at "Peppers",
continued from page 171***

engaged by the Regent Hotel in Sydney as a chef at the top ranking Kables Restaurant. However, as a person who was born in a rural area of France, his heart was really set on living in the nearby Hunter Valley.

Appointed chef at Peppers, he and Karina have had an enormous influence on the ambience, bringing

together many of the attractions of the region at the one location.

Naturally, food, wine and the herb garden (which supplies about 80% of the culinary herbs required by Peppers) are high on the list, it is Peppers' flowers that really astonish visitors.

Karina is the hand behind the magnificent flower arrangements which are such a feature of Peppers' decoration. No matter what the season or the weather, these arrangements continue to delight guests

who stay there, producing an atmosphere almost akin to an English cottage environment

These come largely from Peppers' own gardens, which are the responsibility of chief groundsman Jason Mackenzie, son of Gordon Mackenzie who played such a significant role in establishing the gardens there only six years ago.

It is the rare combination of skills that Jean-Marc, Karina and Jason have brought to Peppers that makes a visit there such an extraordinary experience.



The Garden at "Peppers"

The three pioneers of Peppers, Mike and Suzie O'Connor and Rick Walkom, purchased the Pokolbin site and commenced the guest house development six years ago.

Rick, who was more familiar with a cold tableland "English garden" climate at Blayney, recalls "we bought a rough, rocky paddock; nothing but orange glue-like clay; no water; a few ancient ironbarks, figs and casuarinas, and Murray Tyrrell's cows and kangaroos grazing in a neglected patch of vineyard. I must admit I had a few reservations about how we could make a rough Pokolbin paddock into a colourful garden. Its saving grace at the time was a profusion of naturalised freesias carpeting the hill". There was an old cottage on the property surrounded by pepper trees once owned by the Elliott family — hence the name "Peppers". This building was later relocated and restored. The old pepper trees surrounding the cottage now add definition to the main courtyard.

Stuart Pittendrigh was commissioned to draw the formal landscape plans for the courtyards and to select the plants. Among those which he chose were plumbago, daisies, orange jessamine, day lilies, star jasmine, agapanthus, 'Moulin Rouge' roses, London planes, gardenias, native violets and potato creeper.

The creation and landscaping of the Peppers grounds was largely the work of Rick Walkom, ably assisted by Gordon Mackenzie and his son Jason. Jason is now the chief groundsman. Family, friends and anyone who could be cajouled, lent a hand with pick and shovel. To speed things up at the start they invested in a backhoe and learned to operate it; there was, according to Rick, plenty of mayhem before they

managed to dig a decent trench, but it proved a very useful tool in the rock-hard ground.

Gardens, roads and paths, as well as car parks, gradually fell into place, following the natural contours. Rock walls were built to protect the ironbarks and pepper trees, and sandstone paths and walls were made with stone found at a demolition site near Maitland. Everyone took a hand with being a stonemason.

When the buildings were nearing completion, acres of turf were ordered. The hill suddenly changed from being orange to green. The turf went over everything, including the rocks and the rubbish. There was absolutely no topsoil for anything to grow in, but the plants chosen were tough ones and with the benefit of plenty of water and fertiliser, most flourished. There were some failures, including some Northern Hemisphere deciduous trees. The entrance driveway was first planted with a recommended variety of poplar from Victoria, but the heat and dry clay soils soon killed most of them. After that they embarked on vast plantings of Tasmanian Blue Gums, kurrajongs, roses, bougainvilleas, wistaria, grapes and the ubiquitous pepper trees.

Today one can see how quickly everything has grown. The garden has softened the lines of the Georgian-style buildings and given the property a natural rambling country feel. The splashes of colour in the courtyards are soft and muted and blend harmoniously with the ever grey backdrop of the Brokenback Range. The garden today, even though only six years old, gives visitors the impression that Peppers has been around for a very long time.



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Friendly Flax

Eat it or wear it, sleep or walk on it, use it on the cricket bat — whatever its shape or form flax is an extremely versatile plant! Gail THOMAS reports.

Flax (*Linum usitatissimum*) dates back 10,000 years, when this annual, native to Egypt, was extensively used both for its fibre and its seeds. Traditions have been sustained over the years and today flax is still milled in Egypt.

The plant grows to about 30 cm across and a metre in height, and is propagated from seed. It prefers a rich, moist soil and an open sunny position where it will produce a delightful show of pretty blue flowers. Flax is both drought and frost tender and if planted in July mature plants will be ready for harvest three to four months later. For quality fibre the plant must have sufficient humidity. In Victoria it is used as a winter crop, harvested when mature in late spring to summer.

The history of flax growing in Australia is an interesting one. It was first planted in the 1850s with the intention of using the tough fibre for

sail making. This was not successful, so flax was then grown on Norfolk Island and sent to India, which was a British Dominion, and woven there, there being no weavers in Australia at the time.

During the goldrush times in Victoria, around 1863, flax was grown for use in the manufacture of linen tents which were later water-proofed with linseed oil! In the 1940s the Land Army grew flax for mills where parachute straps, fire-hoses, knapsacks and other items required during those war years were made. Demand was high, but over the years gradually declined, with the last mill in Victoria closing in 1957.

Today flax is grown mainly for linseed and stockfeed, but with increasing concern for the environment the re-introduction of flax-related products could have excellent potential. Linseed oil is used in industry in putty, oil-based paints, in

lubricants and in cement surfaces such as airfield tarmacs for water-proofing. It is also used in high quality printing inks and for oiling cricket bats. We may even see the re-introduction of linoleum floor coverings, which offer more environmentally friendly and longer lasting alternatives to their synthetic counterparts.

Research is also being carried out on the culinary potential of linseed oil in margarine and cooking oil. Linseed oil is rich in omega-3 fatty acids and has a cholesterol-lowering ability. CSIRO has conducted specific breeding programs to produce seed suitable for culinary use, as linseed varieties used in manufacture can have a laxative effect if not consumed sparingly. Compounds in the seed also oxidise and result in off-flavours in food. New seed varieties developed are being trialled for both cultural suitability and culinary potential.

The yellow colour of the seed, distinct from the more commonly grown brown seeded varieties, allows for easy identification, and the undesirable compounds have been removed, making it more palatable. CSIRO has also developed a product known as Linola, and tests have shown it to be of high quality, comparable to sunflower oil, and again with cholesterol-lowering potential. Food manufacturer Meadow Lea is also keen to test the potential and suitability for the oil for use in its products, and if successful Australia could see increased linseed production in the near future. Our lead in edible linseed breeding and research could also offer great export potential; at present Canada is the world's largest industrial producer of linseed, sig-



Anneli Rickards in a field of flax.



nificantly controlling the price and market.

Perhaps in the future we will be spreading our bread (the flour milled from linseed as in Egypt, or with edible linseed added?) while sitting at a table covered with handwoven linen napery.

While we may be familiar with "pure Irish linen", so often associated with those absorbent linen tea towels, Ireland is only one of several countries, which include Russia, Poland and Finland, where linen is in demand. The Japanese and Italian fashion industries sometimes weave linen with silk, rayon, or wool to give varying feel and texture to the fabrics.

Because Australia relies on imported linen, local hand loom weavers must rely on buying fibre from overseas. However, flax could be purchased from farmers who grow the plant for linseed, as the fibre variety seems to have disappeared. Or they could grow their own.

(above) Anneli with samples of her work.

(below) Anneli at the "breaker"; scutching tool in centre and comb for removing seed from flax on right.

Photos by G. Thomas



Such is the case with Anneli Rickards of Mount Duneed in Victoria, who supplements the fibre she purchases locally with that grown on her own property. She believes this is unique, as she knows of no other person growing their own flax and demonstrating its transition into fibre with authentic and traditional tools. Anneli came to Australia from her native Finland in 1967. After spending 15 years in Perth she and her husband, Peter, and their family moved to Mount Duneed, where she established the Downunda Weaving Studio and Gallery.

Weaving has always been part of Anneli's life. Her grandfather made a spinning wheel which her grandmother used for spinning flax, and today this antique wheel takes pride of place in Anneli's studio.

Since her family has grown up Anneli has devoted her time to weaving, making her living by selling her products direct as well as doing commissioned works. She also runs workshops at the studio, and teaches the art of weaving, as well as demonstrating the processing of flax. She also hopes to write a book on the subject.

As Anneli says, we have grown up in Australia with wool, but rely on linen being brought in from overseas as no one here is spinning fibre commercially, and we don't have the people here to teach and pass on the knowledge needed in the art of fibre and linen production.

I was intrigued to learn how flax is processed for weaving, and as Anneli demonstrated I could appreciate the patience needed for this time consuming work. The authentic hand tools Anneli uses to process her flax require no electricity and are designed like those used in her native Finland. A wooden comb is used to remove the seeds from the plant by pulling bundles of flax through its fine teeth. The plant is then put through a retting process to separate the fibre from the straw by partially rotting the resin which holds the two together.

Friendly Flax, continued

This can be done by placing bundles of flax in the dam for about four days in hot weather, or two to three weeks in winter, then hanging them to dry. Alternatively the bunches can be left on the land where the dew will activate the same process. Commercially flax is tank retted under controlled temperatures, and in Egypt the roots from the plants are used as kindling to heat the tanks. The straw was once used for stuffing mattresses.

Dried bundles of flax hang from the ceiling in the studio, where Anneli demonstrates the various procedures that have to be undertaken before spinning. She places the flax in a "breaker" which breaks the straw in the middle of the plant, leaving the outer part which is the flax fibre. This is done by a chopping motion as Anneli gently feeds the plant through the cradle section while working the hinged arm of the breaker.

The next step is a "scutching" process to brush the rest of the straw out of the fibre. The tool used here is a flat piece of wood over which the flax is draped. "Hackling" is the next step, and here the fibres are drawn through another comb, designed along similar lines to the one which initially removed the seed from the plant. The teeth sit in a vertical position, mounted on a horizontal wooden base, but while the teeth of the first comb are wooden and quite large, the ones used for hackling are

much finer and shorter and made from metal. This process separates the thick and thin, and short and long fibres.

Anneli then demonstrated on her antique spinning wheel how the flax is placed on the distaff to be spun. The distaff is like a spindle, opposite the wheel, where the spinner places the fibre to feed it for spinning.

The way in which the fibre is obtained from the flax plant is a fascinating procedure, and one which is time consuming. I for one would not have the patience to even consider embarking on a career as a weaver!

It is a pity that in Australia this extremely versatile plant is not exploited to its full potential. This is not so overseas, where every part of the plant is put to good use. As previously mentioned, in Egypt roots are used for kindling to heat the tanks used in the processing of the flax, and the straw is used for making chipboard, which is of good, hard quality. This eliminates the need to cut down trees for the same purpose, and with today's awareness of the environment this appears to be an effective way to utilise our natural resources. Likewise, in Canada there is a linen paper industry, run on environmentally friendly lines. Local interest is already being shown for paper production, and hopefully in the future we will come to realise and fully harness the assets of the flax plant. Anneli cites the demand for natural fibres and an increasing interest in linen.

Although not a full scale commercial producer, Anneli Rickards is

helping preserve the hand crafted traditions of linen using authentic tools and methods. She also offers a service in posting her work world-wide. Many of the pieces are in natural colours, some with contrasting tones, while others feature woven designs.


Gift boxed sets of placemats include a token sprig of dried flax for authenticity. Fringed wall hangings, placed against a window give a textured feel, both from the woven designs and the dried lavender heads which have been incorporated into her work, as well as an unusual filtering effect when light streams through it.

Anneli's work is not restricted to linen, and as well as working with conventional fibres such as wool, I was surprised to learn that the common nettle plant can also be used for weaving. I had only ever considered its culinary potential.

Downunda Weaving Studio and Gallery is a fascinating place to visit, to learn more of this fibre art and designer weaving from flax grown on the farm. For further information, write or phone:

Anneli and Peter Rickards,
Whites Road, Mount Duneed, Vic.
3216; tel (052) 64.1416.

Linseed Bread

Linseed is readily available from health food stores, and can be added to your favourite bread recipe. The suggested amount is 5 grams for each kilogram of flour. Soak the seed in water for one hour before using. Linseed can also be added to your favourite muffin recipe. 

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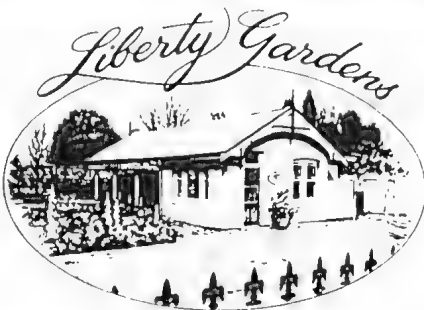
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Shows and Societies

Australian Geranium Society Inc.

The Society was founded in 1957 to promote interest in all plants within the family Geraniaceae. Informative monthly meetings are held at the YWCA, 5-11 Wentworth Avenue, Darlinghurst, Sydney, from 2.00 pm to 4.30 pm.

An annual subscription of \$10 entitles members to a quarterly journal posted, attendance at meetings and the opportunity to participate in all other activities of the Society. Two shows are held each year on the second Saturday in July and October at St Andrews Church of England Hall, Hill Street, Roseville, NSW, from 11.00 am to 5.00 pm.

Coach tours to specialist geranium nurseries and other places of horticultural interest are organized during the year. New members and visitors are always welcome. Further information can be obtained from the Hon Secretary, Mrs G. Perry, 118 Thorney Road, Fairfield West, NSW 2165; tel (02) 604.1742.

Iris Society of Australia (NSW Region)

Meetings are held on the first Thursday of February, May, August, September, October, November, and December, at St John's Church Hall, St John's Avenue, Gordon, NSW at 8.00 pm. All visitors are welcome. A bulletin is posted to correspond with the months that meetings are held, with results of minor competitions, future events, membership news and cultural notes.

Annual membership fees; \$12 single, \$14 family. For further information write to the Hon Secretary, Mrs Heather Pryor, PO Box 11, Gordon, NSW 2071.

Australian Camellia Research Society (NSW Foundation Branch)

Meetings are held on the third Monday of each month at The Baptist Church, corner Park Avenue and Garden Square, Gordon, February to October at 7.45 pm. The Annual Show will be held at St Albans Church Hall,

Pembroke St, Epping on Saturday 13th and Sunday 14th July.

Hon Secretary Mrs O.M. Donnelly, 18 Browning Rd, Turrumurra, 2074.

National Rose Society of Australia

The State member Societies of the National Rose Society of Australia meet monthly in each of the six States. Membership fees vary around \$20 per year and include quarterly news and a glossy annual. Further details from State Secretaries as under:

NSW	(02)871.8142;
Qld	(07)397.2707;
SA	(08)264.0084;
Tas	(002)43.6742;
Vic	(03)877.4301;
WA	(09)367.6717.

African Violet Association Inc.

The objects of the Society are to promote a better understanding of the culture of African violets and other Gesneriads. Day and evening meetings are held each month except December, at the Ella Community Centre, Dalhousie Street, Haberfield, NSW, the day meetings commencing at 10.00 am on the second Monday of the month and the evening meetings at 7.30 pm on the fourth Monday of the month. At each meeting a library is available, there are plant and supply sales tables and a plant identification service. In addition, the Association publishes a bi-monthly magazine and holds an annual show, which this year will be held on Saturday 27th and Sunday 28th April, at the Harvey Lowe Pavilion, Castle Hill Showground, Castle Hill, NSW. As in previous years a donation will be made to the Osteogenesis Imperfecta Society of NSW (Brittle Bones).

Hon Membership Secretary; Mrs G. Lind, 53 Kibo Road, Regents Park, NSW 2143; tel (02) 645.3316.

Heritage Roses in Australia Inc.

The Society was founded in March 1979 and is a fellowship of those who care about old garden, species and shrub

roses. As members are widely scattered regular meetings are not held, but members maintain contact through the journal which is issued four times a year. Where members are in close geographical contact Regional Groups have been formed which meet informally and enjoy such activities as attending Heritage Rose days in each others' gardens, visiting gardens where old roses are grown and treasured, and swapping cuttings of old roses and companion plants. At present there are 18 such groups around Australia.

Enquiries should be directed to the Hon Secretary/Treasurer, Mr Carl Thomas, Elizabeth Farm, RMB 1350, Cathkin, Vic. 3714.

Australasian Native Orchid Society (Victorian Group Inc.)

Meetings are held on the first Friday of each month, excluding January, at the National Herbarium, Birdwood Avenue, South Yarra, at 8.00 pm. A friendly group, we look forward to welcoming new unmembers and introducing them to the joys of cultivating native orchids.

Monthly meeting activities include plant commentaries, local and interstate speakers whose topics are varied with emphasis on cultivation techniques. Members display a large variety of cultivated plants on a non-competitive basis and the sales table features a large selection of orchids provided by members.

Each month a bulletin is mailed to members and contains a wealth of knowledge gained through experiences of orchid growers. We have a special group for beginners to visit different growers' homes and see how they cultivate their orchids; a Terrestrial Study Group and an Epiphyte Study Group meet regularly to study orchids in detail; an annual plant auction is an opportunity for members to expand their collections; the Tuber Bank is a source of terrestrial orchids which is operated by post at a minimal cost; social activities include field trips, shade and glass house visits and weekends away.

Annual membership is \$8 per family, payable on meeting nights, or by post to ANOS Victorian Group, PO Box 285 Cheltenham, Vic. 3192.



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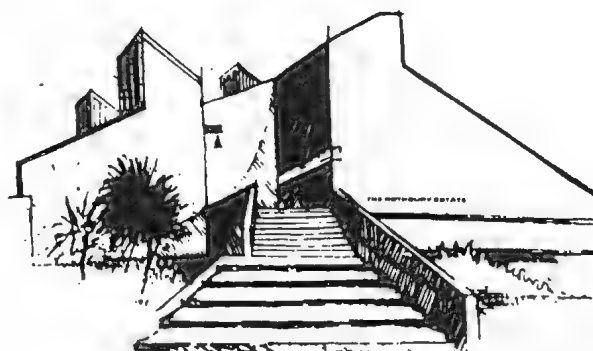
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GARDEN CUTTINGS



Conservation of endangered bulbous species

The Dutch flower bulb industry has begun a three stage programme to aid the conservation of endangered or threatened species. All exported bulbs harvested from the wild are now marked "bulbs from wild source". In 1992 cultivated minor bulbs will bear labels of origin and will be marked "bulbs grown from cultivated stock". In 1995 major bulbs will carry the same cultivated stock label. Consumers are thus being alerted to the origin of Dutch bulbs; only 0.5% of the almost 10 billion bulbs exported annually from the Netherlands are collected in the wild, mainly from Turkey. The Dutch industry is also monitoring shipments of *Galanthus* bulbs from Turkey to detect any rare species, so that measures can be taken to halt their collection.

(From "The Avant Gardener": Horticultural Data Processors, New York).

A robot mower

A firm in Maryland, USA, has introduced a battery powered robot lawn mower, with an electronic guiding system. It can also be equipped with a sonar obstacle detector so that it will steer itself around trees and other obstacles.

Award for Bicentennial Conservatory

Engineering of environmental controls for the Bicentennial Conservatory in Adelaide's Botanic Gardens has been recognised in the 1990 Engineering Awards.

A factor in the award was the ability of the consultants, Bassett PGD Consulting Engineers, to develop a system which costs only 35% of conventional systems to run. Bassett PGD's entry was one of 52 in the 1990 Awards, sponsored by the Association of Consulting Engineers Australia.

The conservatory encloses more than 4,000 plants from Northern Australia, Papua New Guinea, Indonesia and the Philippines. To ensure that the plants will grow there is a computer-controlled fogging, heating and ventilation system, used in Australia for the first time.

A major feature is the spraying system which provides, through the combined use of high and low level louvres, an extremely fine fog that drifts slowly in the air before evaporating and disappearing. This cools the space and humidifies the air. The system ensures an internal environment temperature of 30 to 33 degrees Celsius in summer and 25 degrees during the day in winter. The relative humidity is maintained at about 65 to 70% and the interior is wind free, thus reproducing conditions similar to those found near the equator. Natural ventilation is achieved by using a natural phenomenon — stack effect — where air rises in summer under thermal influences created by the large glass area.

Green trails

"Greenways" have become an important part of community and regional planning in Europe. These walking-jogging-biking trails fan out in extensive networks from cities such as Stuttgart, and through the countryside in Denmark and Switzerland. The idea is also taking on in USA. Around Denver 40 miles of riverside trails have been completed and there is a 140 mile "greenway" encircling the metropolitan area of Portland. Abandoned railway lines are being converted to "greenways" by the Rails-to-Trails Conservancy. A new book, "Greenways for America" by Charles E. Little has been published by the John Hopkins University Press, 701 West 40 Street, Baltimore, MD 21211 (\$US 22.95); it describes dozens of successful greenway projects and how they were achieved.

(From "Avant Gardener"; Horticultural Data Processors, New York)

Shade screens

A Dutch firm, Ludvig Svensson International, is making screens with alternating clear polyester strips and polyester strips coated with aluminium. The percentage of aluminized strips determines the shade value of the screen. Aluminium reflects sunlight rather than absorbing it as dark coloured fabrics do, so temperatures beneath it are not increased and plants do not suffer from excessive heat. Tomatoes covered with a 50% aluminized screen in the hottest part of summer showed greatly increased fruit quality and longer shelf life.

At night in winter the aluminium reflects heat downwards to reduce fuel use, and reduction in energy costs of up to 40% have been recorded. The screens are also being used at night in warm weather to maintain night temperatures higher than day temperatures, which improves the growth of some crops.

A new quarterly herb magazine

"Focus on Herbs" is a quarterly magazine "for the dissemination of herbal knowledge", published by Kim and Michael Fletcher of The Herb Garden, Legana, Tasmania, and now entering its second year of publication.

Issue No 4 (Dec 1990/Feb 1991) includes a number of informative articles, such as "The Role of Herbal Medicine in Health Care" and "Christmas Herbs", as well as short articles on Asian herbs, Australian herbs, and American herbs. Produced in a clear and easily read format, this magazine costs only \$16.00 per year, including postage. Application for subscriptions should be made to PO Box 203, Launceston, Tas 7250.



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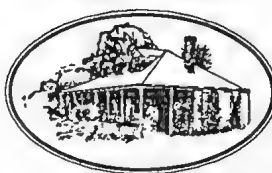
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Mendip

ARTISTS IN THE GARDEN

2. Linda Lehany (born Sydney 1960)

Selected biography

- 1979-82: Diploma of Art, Alexander Mackie College (now The City Art Institute); majors in photography and printmaking.
- 1983-84: Freelance photography and employment in a screen printing workshop.
- 1984-85: overseas in USA and England.
- 1985: started "Traditional Wire Garden Ornaments", working from parents' garage.
- 1986: moved to Newcastle and built own workshop. Continued wireworking.

Exhibitions

- 1986: Gardenesque, Elizabeth Farm, Sydney
- 1987: Spring in the Gardens, Royal Botanic Gardens, Sydney (won 2nd prize for trade display)
- 1988: Gardenesque, Elizabeth Farm, Sydney
- 1990: Gardenesque, Vacluse House, Sydney



A Personal Statement

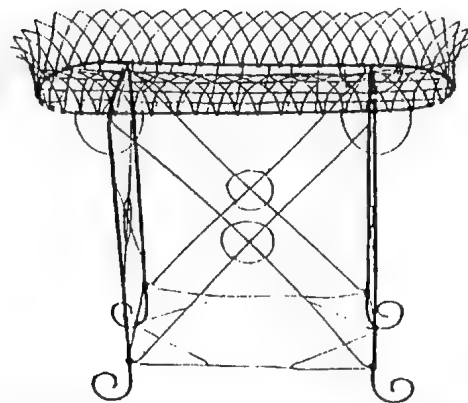
I started by copying an original wire arch belonging to my brother, Michael. This was in 1985 and for the first two years I worked in my parents' garage.

I have always had great support from my family. My father, a retired physicist, designed and made several wire and rod bending implements and helped me on many occasions with advice and physical labour. My mother and brother assisted also, particularly at exhibitions. Michael, who is a landscape architect, has given assistance with designs.

My wirework ranges from 20 cm pot stands to a free-standing nine square metre gazebo large enough to accommodate a dinner party for ten people. All wire, rod and flat bar I use is galvanized, primed and coated in enamel; the most popular colours are Brunswick green, deep crimson and black.

Plant stands, arches and furniture are copied from original designs, using traditional methods; I can copy from photographs, sketches and, best of all, from the original item. I also do custom-designed wirework incorporating design features from original Victorian wirework.

Old and damaged wirework can be repaired, and I have done repair work for the Historic Houses Trust.



This is the second of a series of articles on contemporary "artists in the garden" which will include potters, sculptors, furniture makers, and others.

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Yarra Junction/Powelltown.)

Nursery Notes

Townhead Herbs, Singleton, New South Wales

Elizabeth Moore and her family have been at Townhead for just over six years. They found themselves with a house built around 1845 and the remnants of an old garden; some of the trees are known to have been planted between 1845 and 1883, and there were a number of old perennials, climbers and shrubs (see footnote). Originally the property had included 45 acres of citrus orchard, table grapes and vegetables.

Elizabeth's main interest is in plants which were popular between 1860 and 1920; many of the plants she grows have been overlooked in recent years, either because they were considered to be too weedy, or invasive, or just not sufficiently beautiful. She believes that, with the current trend towards a more relaxed garden style nothing could be less demanding than these self-sowing, spreading plants.

Townhead's garden is neither exotic nor native, nor does it consist only of herbaceous and evergreen perennials. It is a mixture of all these, and above all it has something of interest in all seasons, and is a pleasant and tranquil place to be in. Elizabeth's planting philosophy is to plant a little of what you fancy and a lot of what grows best in one's soil and climatic conditions. This calls for some experimentation and, while it is not necessarily a limiting factor, inevitably there will be some challenges.

No chemical pesticides or herbicides are used, apart from an occasional application of Roundup on the driveway; Elizabeth relies on observation and an understanding of plant associations and companion planting, as well as encouraging predator insects and birds.

It was in this vein that Townhead Herbs Nursery started some three years ago. Initially the plants offered

were those propagated from the garden by seed, cuttings and root division. The nursery now maintains a complementary role to the larger, more general nurseries in the district by supplying plants which are not readily available in those nurseries. Stock is at present 60% bought in and 40% raised on the premises, a pattern which Elizabeth Moore would like to reverse in time; the stock is constantly changing according to the season but is steadily increasing as interest in useful herbs and the old garden varieties continues to grow.

A small gift shop was added two years ago, and now contains gifts for both active and armchair gardeners, as well as larger items such as terracotta ware and wrought iron garden detail. One of the nursery's specialities is the planting of herb gardens in terracotta pots. These are sold with written instructions on care and use.

The nursery is very much part of the garden, and plants offered for sale can be found growing in various spots in the garden. Not everything at Townhead, however, is for sale, but there is usually a snippet of something to swap or share with other gardeners.

Footnote Old plants still to be seen in the garden include:

- Two *Olea africana* planted 1845.
- One *Pinus roxburghii* planted 1883.
- Several *Jacaranda mimosifolia* planted 1883.
- Several *Grevillea robusta* planted 1883.
- Several *Schinus molle* planted around 1920 as a hedge and now large trees, unfortunately infested with white ants necessitating systematic removal.

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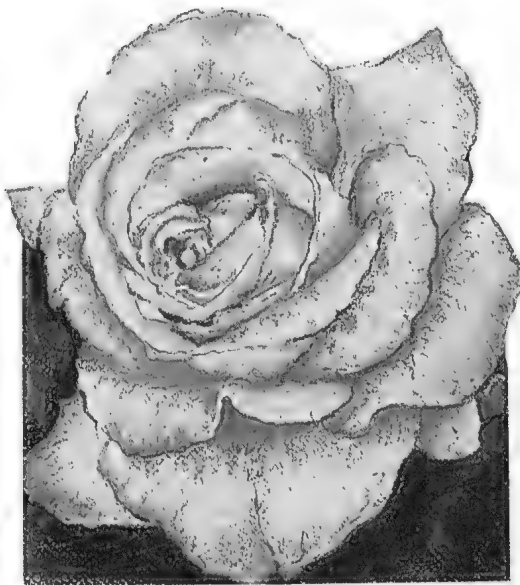
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A Register of Significant Trees in the Hunter Valley



The Hunter Regional Committee of the National Trust of Australia (NSW) will be launching a Register of Significant Trees during Heritage Week (7th to 14th April).

Although the National Trust has been responsible for setting up Significant Tree Registers in other States, this will be the first time it has operated one in New South Wales. The Register is firstly to be used throughout the Lower Hunter Region with the possibility of it being applied to other areas throughout the State.

Ten categories of significance have been established which will be used to assess whether a tree warrants being listed on the Register.

Each registration will contain a detailed description of the tree, current health status, reasons for its listing and any historical information that may have been collected. It is envisaged that the information will be used by local councils and statutory authorities to assist them in identifying trees that have special importance and which require appropriate protection.

It is intended that the Register will apply to single trees or groups of trees which have significance to the community.

Further information or nomination forms may be obtained from the Trust's Hunter Region Office on (049) 26.1561.



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Evergreen Memories of the Deep South

*Pauline CONOLLY recalls magnolias, swamp cypress
and live oaks in the Deep South of USA.*

Some of the most lingering memories I have of a trip to the Deep South of the United States are of evergreen trees - ancient live oaks, slow growing cypresses and beautiful Bull Bay magnolias.

In central Florida, my husband and I visited the tiny settlement of Cross Creek, home of the author Margaret Rawlings, who died in 1953. Miss Rawlings wrote the classic nature novel, "The Yearling", for which she received a Pulitzer Prize. At Cross Creek she wrote, tended an orange grove, hunted, fished, cooked and gardened.

Along the banks of Cross Creek itself, heavily buttressed cypress trees stood like ancient washerwomen, up to their knobbled knees in water. Before them carpets of water hyacinth were spread across the surface of the creek, as though receiving their final rinse.

Just around the corner, original magnolias still bloomed beside Miss Rawling's old "cracker" farmhouse, which is roofed with silvery grey cypress shingles. Magnolias were a particular favourite of the author, who once said of them:

"...the perfume is a delirious thing

on the spring air. I would not trade one tree for a conservatory filled with orchids ... their red seed cones are as fine as candles. They mature slowly from the top of the tree down, as a Christmas tree is lighted". Further south we found magnolias growing throughout the beautifully cared for Civil War cemetery, on the banks of the Mississippi River at Vicksburg. Their cool dark leaves and the delicate fragrance of their flowers added a special poignancy to what is the final resting place for thousands of fallen soldiers.

In the twin cities of Charleston and Savannah we walked through streets lined with live oaks. We were grateful for their shade in the heat of a southern summer, and intrigued by their ghostly veils of Spanish moss.

But it was at the old sugar plantation, Oak Alley, at Vacherie, Louisiana, that we saw live oaks at their best.

Looking down the avenue toward the white columns of the mansion I thought there could not be a more majestic approach to a house anywhere in the world. Weighed down by history and tradition, the lower branches of the oaks extended for metres, some actually brushing the ground.

At the house itself one is taken on a tour by a delightful coloured lady who was employed by the last family to occupy Oak Alley. She was their



Looking down Oak Alley to the plantation house.

housekeeper for over thirty years, staying on when they left and the house was opened to the public.

In her soft southern voice our guide brought the place alive for us with stories of the family and the general history of the plantation. Speaking of the avenue she explained that it once contained many more trees, but "that old river just took them away".

"That old river" is the mighty Mississippi, which borders the plantation. Whenever the river decides to change direction it simply sweeps away everything in its path.

Upstairs we walked out onto a portico decorated with plants in giant copper pots, once used for boiling sugar. Here we looked straight down oak alley to the river, a truly magnificent view.

View from the house down to the Mississippi River.

Photos by R. Conolly

Soon after we returned to Australia, the movie "Steel Magnolias" came to town. I was quite excited and went along hoping to see spectacular southern scenery, including, of course, magnolias.

As it turned out, I was rather disappointed; a few flowers tossed

into a swimming pool was about the extent of it.

In compensation, I visited the Sydney Botanic Gardens. There, I buried my face in dinner plate sized blooms and pretended I was back in Louisiana.



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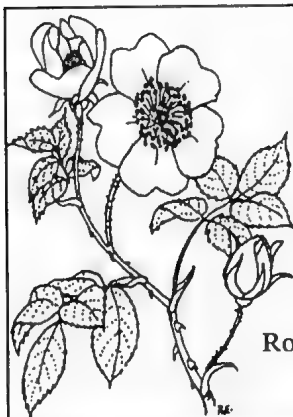
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AN EXHIBITION OF AUSTRALIAN FLORA

The Friends of the Royal Botanic Gardens, Melbourne, in conjunction with the National Herbarium of Victoria, is staging an Exhibition entitled "Our Botanical Heritage" from 3rd to 26th of May this year.

This is to be a major exhibition and will trace the scientific discovery of the Australian flora over the last 200 years, and will look at botanical exploration, subsequent exploitation of our flora and some attempts to restore it. Its message is an important one and will emphasise our rich heritage of plant life and the vigour and quality of its researchers.

There will be a special emphasis on the educative aspects of the Herbarium's work; the display will include historic and contemporary herbarium sheets, antique and rare books, works of botanical art, letters, relics, etc, from explorers and collectors such as Banks, Flinders, Labillardiere, Mitchell, Giles, J.D. Hooker and von Mueller.

Autumn In Mount Wilson

Of the cool climate areas easily reached from Sydney, there can be no doubt that Mount Wilson provides the most outstanding display of autumn foliage. The large gardens of Mount Wilson are renowned throughout Australia and on Sunday 21st April there will be a unique opportunity to visit these gardens. A special garden opening has been arranged by the Mount Wilson Progress Association to raise funds for the maintenance and improvement of the public areas of this beautiful and historic area.

Tickets will be \$10 per person (children under 14 free) and these will gain entry to nine gardens to be opened on that day between 10.00 am and 4.00 pm. Individual gardens can be visited for an admission charge of \$3. In addition, the garden and wildlife reserve at Yengo, one of the original houses at Mount Wilson, will be open; admission here will be \$4 (children under 14 \$2).

Visitors unfamiliar with the area should be aware that there are no shops at Mount Wilson nor are there any petrol stations, the nearest being at Bilpin and Mount Victoria.

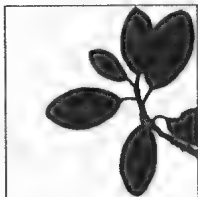
Australian Garden Journal **Tour To The Floriade** *May 1992*

The provisional itinerary for this tour is as follows:

- Day 1: fly to Vienna
- Day 2: city tour, including the Opera, St Stephens Cathedral, the Volksgarten, Stadtpark and the Prater
- Day 3: tour of the Palace and grounds of Schonbrunn, and the gardens of the Belvedere
- Day 4: tour of the Wienerwald, including the spa resort of Baden
- Day 5: travel from Vienna to Salzburg, via Melk
- Day 6: visit the garden of the Mirabelleschloss, remodelled in 1721-27 by Lukas von Hildebrand, and the Hellbrunn, with its ancient water "jokes", many of them still in operation
- Day 7: continue via alpenic scenery to Lake Constanx and the city of Lindau
- Day 8: visit the subtropical island garden of Schloss Mainau, then continue to Munich for city tour
- Day 9: drive up the Romantic Road to the medieval city of Rothenburg: visit either Schwetzingen near Mannheim, once the summer residence of the Palatine Court, or Veitshoeim, near Wurzburg, one of the oldest surviving rococo gardens
- Day 10: continue northwards to Hanover, via Kassel and the garden of Wilhelmshoe, famous for its cascade and statue of Hercules. In Hanover visit the gardens of the royal palace of Herrenhausen
- Day 11: drive via Palace t'Loo in Apeldoorn to Amsterdam. Palace t'Loo is a former hunting lodge of King William and Queen Mary of England, who also ruled the Netherlands; the Renaissance garden here has recently been restored
- Day 12: visit the flower auction at Aalsmeer, the largest auction hall in the world. Then the garden of Keukenhof, famous throughout the world for its displays of spring flowering bulbs
- Day 13: drive to Zoetermeer, near The Hague, and spend the day at the Floriade
- Day 14: city tour of The Hague, including the Parliament building and the Peace Palace; alternatively spend another day at the Floriade.
- Day 15: tour ends.

Further details, including the inclusive price of the tour, will be available shortly.

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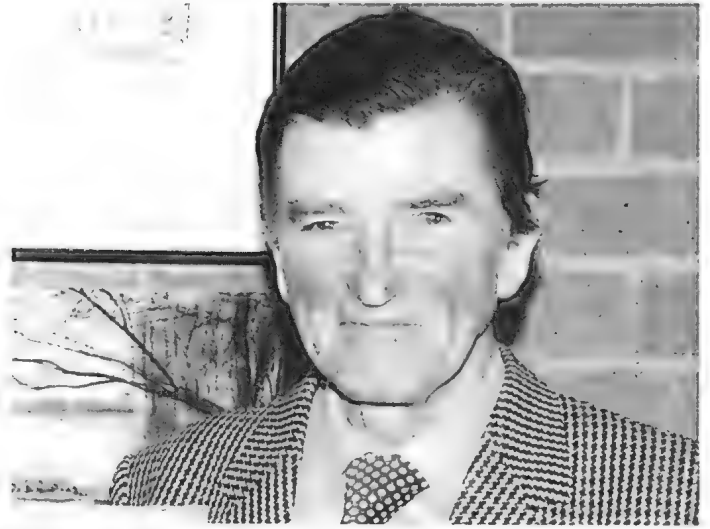
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*Front Cover: Reine des Violettes, a Hybrid Perpetual rose introduced in 1860; see article on
page 207 (photo by Keva North)*

Gardens to Visit



The other day I received in the mail a copy of a book entitled "Gardens to Visit in New Zealand". It is apparently a revised and expanded edition of an earlier work, and has been compiled by one Alison McRae.

Ms McRae has clearly performed a mammoth task, for this book describes no less than 800 gardens in New Zealand whose owners are prepared to open them to public view. 800 gardens in a country a little larger than the whole of the United Kingdom, a little larger than the State of Victoria, and about one third the size of New South Wales; it's not a bad effort is it?

On a population basis it works out at about one garden to every 3,750 inhabitants; if you apply the same ratio to Australia then we should be able to visit around 4,660 gardens. Of course, the comparison isn't really valid, and even England and Wales, with a long tradition of gardening and an infinitely larger population, can only come up with just over 2,000 gardens open.

But it does show that New Zealand is a long way ahead of us in this business of garden visiting. I don't have any information on how many people actually visit these gardens, and there does not appear to be any formal Gardens Scheme as we have now in Victoria. Most of the private gardens listed in this book are said to be open "by appointment", which presumably means that you have to telephone in advance to find out whether the owners are at home and whether you've picked a good day. Rather curiously, very few mention any entrance fee, though some say that a donation to a charity will be welcome.

Are New Zealand gardeners more magnanimous than their Australian counterparts? Perhaps the idea of opening their gardens to visitors in order to recoup part of the ever increasing costs of maintaining them hasn't yet occurred to them.

But it's not all about making money. Visiting other people's gardens is one of the best ways of learning,

and gardeners are, by and large, hospitable folk, willing to pass on information on this and that. The public — and this includes many "fringe" gardeners, spectators rather than learners or learned — respond in their thousands. From all accounts, they don't, except in one or two isolated instances, rip up plants or smash fountains; in fact they behave in a reasonable manner and respect the privilege of being allowed into someone's private domain.

Victoria has led the way in instituting a formal Gardens Open Scheme. It has been a notable success in terms of visitors, though the Garden State can still find only some 120 gardens whose owners are willing to cooperate. The guide book is invaluable.

South Australia, I believe, has some sort of Gardens Open Scheme; but what of the rest of Australia? Almost complete silence.

True, some gardens in the Blue Mountains and the Southern Highlands of New South Wales are open to the public, mainly for a week or two in spring, but you have to be diligent and embark on a course of detective work to find out about them. If you are extra diligent, or a super sleuth, you may even find out that a few gardens in Cooma, Cootamundra, Parkes, Dubbo, or Coolah are throwing their gates open for an odd weekend. Otherwise you've Buckley's chance of finding out.

If Victoria can do it, I can't imagine why it should be beyond the resources of New South Wales to have a proper Gardens Open Scheme and a proper guide book. Everyone benefits — the garden owners, the public most especially, the media which has something to write about, nurseries and camera shops, maybe even gardening magazines!

TIM NORTH

 PROFILES 

DEIRDRE MOWAT graduated as a clinical psychologist from the University of Sydney in 1983, and taught at the Cumberland College of Health Sciences in Sydney until two years ago.

Now with a young daughter, she is concentrating on pursuing her long-held interests of gardening and writing. Her special preoccupation is with out of the ordinary plants and planting styles suitable for the humid Sydney climate, which is inhospitable to many traditional choice plants. She is also an avid reader and collector of gardening books. She is a member of several garden groups in Sydney, as well as the Hardy Plant Society and Royal Horticultural Society.

GARRY AITCHISON lives with his wife and four children in the historic goldmining town of Castlemaine, where he has been teaching primary school children.

175th Anniversary of the Royal Botanic Gardens Sydney

The Royal Botanic Gardens Sydney will mark its 175th anniversary on Sunday 16th June with a colourful celebration.

His Excellency the Governor, Read Admiral Peter Sinclair, will be guest of honour.

The activities will begin at 2.30 pm in Farm Cove. The tall sailing ships and historic ships of Sydney will join a naval vessel in the Cove to provide a maritime spectacle. The Navy's Heritage Guard in colonial uniforms will come ashore in the Phillip Longboat, a replica of the first Governor's boat. They will join the Band of the Royal Australian Navy and parade to the anniversary ceremony site in the central Gardens, near the Macquarie Wall. The official ceremony will include the planting of swamp mahogany trees to supplement the existing row planted 175 years ago. Invited guests will toast the newly-planted trees and the Gardens in a symbolic tot of rum at Lion Gate Lodge.

Completion of Mrs Macquaries Road by Governor Lachlan Macquarie on 13th June 1816 marked the establishment of the Botanic Gardens, then part of the Governor's Domain.

An anniversary exhibition of historic photographs, maps and other images in the Visitors Centre will show the development of the Royal Botanic Gardens over 175 years.

He originally came from Yarrawonga, where he often helped in the large family garden. Besides gardening, his interests include photography and writing.

GRAEME PURDY has been actively involved in the world of plants and gardens for over twenty years.

After eight years in the field, designing and creating gardens in Melbourne suburbs and Victorian country areas, he swapped the spade for the pen when he joined "Your Garden" magazine as horticultural adviser.

Nine years later, the last two and a half as editor, he resigned to take up freelance writing and photography.

Graeme is currently working as an editor and communications officer for the Nurserymen's Association of Victoria.

Our Next Issue —

The August/September issue of **The Australian Garden Journal** will focus on Victoria's Dandenong Ranges, with articles on the Rhododendron Garden at Olinda by the Garden's Director, Phil McCallum; on the Alfred Nicholas Garden by Annie Gillison, and the gardens at Kalbar and Shangri-La by Graeme Purdy.

Also in this issue Susan Maney-O'Leary, formerly Landscape Curator at the George Eastman Garden at Rochester, New York, describes the immense restoration project recently undertaken at the former home of the founder of the Kodak Company, now the International Museum of Photography.

And —

Bruce J. Knight, of the Botanist Nursery at Green Point, writes about Cape bulbs in Australia;

Deane Ross, of Ross Roses, on the Meillands and their landscaping roses;

Gail Thomas visits a winery, a bakery and three nurseries in the Otway Ranges;

Wendy Langton names "the World's Worst Gardener".

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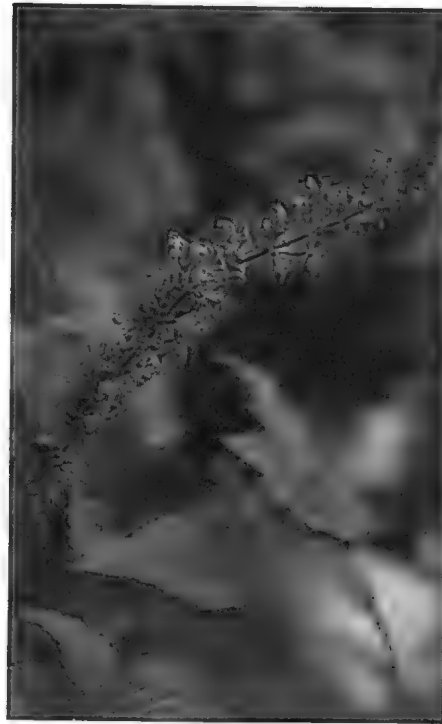
Perennial Salvias for Temperate Climates

The name Salvia often conjures up only a vision of platoons of vivid red 'Bonfire' salvias planted to spell the name of the local council in a public park.

*But, as **Deirdre MOWAT** tells us, the genus has much more to offer, especially to gardeners who dream of creating borders with elements of the English tradition.*

Many of the plants used in English gardens to create such effects as stature, lavish profusion and elegant colour compositions do poorly in Australian temperate climates, particularly in areas of high humidity. Most keen Sydney gardeners, for example, probably have their own lengthy lists "in memoriam" of beautiful and desirable English garden plants which have long since gone back to their Maker, struck down by the dreaded February humidity. How many Sydney-siders must curse their home site on those muggy days, and yearn to pack their bags and move to Mount Wilson or the Dandenongs?

A less drastic solution is to find substitutes that thrive in warmer climates, yet which can create the desired effects. Salvias, especially those described as sub-shrubs, are worthy of consideration. The herbaceous types with a basal rosette of leaves may do well for a season or two, but often will succumb to fungal diseases. Those with a shrubby woody structure or creeping rhizome system with semi-permanent stems, however, do well and have minimal cultural requirements. Interestingly, most



S. regia

of these salvias hail from Mexico or South America.

Generally, they need a sunny, well drained position; in fact they will tolerate a degree of dryness in the soil. A brutal pruning in late winter, followed by a handful of all-purpose fertiliser will keep them in good fettle. They will not

tolerate heavy frosts and would probably need to be grown as annuals in very cold areas.

They grow tall and wide, and their flowers are borne on long graceful spikes. A little staking may be required for the tallest ones — a few canes or link-stakes here and there usually suffice. In time, shrubby salvias become too woody, and can easily be replaced by cuttings. Those which spread underground can be divided when necessary. The leaves are often aromatic, and salvia flowers are tubular in shape, often with the distinctive hood and flaired lower lip. The flowers are very attractive to bees and honey-eating birds, the latter favouring the red flowering species. Flowering is generally over a long period, and far from being only red, flowers can be blue, violet, pink or white.

Among the most attractive are those with blue flowers, and the most beautiful of these are the ones belonging to *S. guaranitica* (often better known by its synonyms *S. ambigens* or *S. caerulea*). This plant can grow to about 150 cm, with spikes of intense cobalt blue flowers. The large hooded flowers team very



S. involucrata



S. coccinea, white form

well with silver foliage mixed with pink and white flowers, or alternatively with clear yellow flowers.

Recently *S. uliginosa* has become popular. This is a plant with a multitude of sprays of clear azure blue flowers from late spring to autumn, and grows to about two metres. However, it has ugly roots which can spread aggressively like mint. If there is space simply let it go, for it makes a stunning mass of flowers. In a border it really needs to be curbed with some sort of barrier sunk into the ground. It is commonly known as "bog sage" and although it will grow quite well in heavy soil it can also tolerate quite dry conditions. It is sometimes incorrectly sold as *S. azurea*, which is a separate species.

A better behaved plant is that sold as *S. regia*, whose correct botanical name is something of a mystery. It looks like a giant form of the familiar *S. farinacea* which is found in punnets as a bedding annual. This so called *S. regia* has long spikes containing many small

dark blue flowers which continue to open over a long period from late spring to autumn. It can grow to about 180 cm.

Violet coloured flowers are provided by *S. leucantha* commonly known as "Mexican Sage", and blooming from late

summer to autumn. Its slender wrinkled leaves have grey-white downy undersides, and the white stems hold long narrow spikes of small velvety-violet flowers. A well grown specimen (to about 90 cm) can look like a form of lavender at a distance.

Another salvia with a velvet quality is *S. involucrata* which has whorls of deep rosy pink flowers on long spikes. Even before the flowers have opened the plant is attractive, as the flowers are held in pink bracts. It can grow to 180 cm and flowers from late spring until the end of autumn. *S. involucrata* 'Bethellii' is said to have more brilliant colouring. The colour of the flowers gives a depth to companions of pastel blues, pinks and silvers, rather as old roses of this colour are used in many contemporary English gardens.

There are few white flowered perennial salvias available here, but *S. coccinea* has an albino form. Although the flowers are small there are many of them, and the result is a dainty, starry effect from late spring until autumn. This plant grows to about 60 cm and ➡



S. leucantha

photos by Sharryn Kennedy

Perennial Salvias

Continued from previous page...

has a pretty salmon pink variant as well as the familiar red form.

Bright red flowers can also be found with the Pineapple Sage, *S. rutilans* which grows to 150 cm and has long tubular red flowers from late summer to autumn. *S. microphylla*, better known by its synonym *S. grahamii*, is a shrubby plant to about 120 cm with smaller, large lipped scarlet flowers from spring to autumn. Bright red flowers provide a challenge for the colour conscious gardener; one possibility is to place them in a border of sunset colours of hot oranges and yellows. Such a border can provide a refreshing surprise if hidden behind a corner in a garden of predominantly pastel tones.

Worthy of mention in conclusion is the winter flowering *S. dorisiana*, with very large velvety heart-shaped leaves which when crushed smell of eau-de-cologne or

apricot, depending on your sense of smell. From June onwards for several months it sends up spikes of deep pink flowers which are heartening at that time of year. During the warmer months it forms a useful and attractive foliage background to a border, as it grows to about 150 cm and if pinched back occasionally will form a bushy plant.

Salvias such as these can go a long way towards creating substantial stature in perennial borders in temperate climates; indeed the framework of a long flowering border could be established with these plants. Their companions can then be chosen with reference to colour and form; to create a pastel border other tall spired flowers of soft pinks, mauves, blues and white could be used, such as nepeta, certain campanulas, gaura and lythrum, as well as silver leaved plants such as artemisias and lychnis.

Contrasting flower forms within the same colour scheme could be provided by the rounded shapes of white and pink pentas, purple or white coneflowers, perennial asters and phlox, stokesia and even tall annuals such as cosmos and cleome. Alternatively blue salvias can be teamed with yellow and white flowers for a totally different effect; for example, various daisies, daylilies, yellow coneflowers and yellow nasturtiums.

Such borders may not be orthodox in the English tradition, but a slavish imitation of a particular garden style in a totally different climate will rarely be successful. The continual challenge for gardeners in temperate regions is to discover what will flourish and how such plants can be arranged in a visually pleasing way.

Footnote:

The nomenclature of salvias is often problematic, as some species have synonyms which are still better known amongst many gar-



S. dorisiana

deners and nurserymen than the botanically accepted name. In this article synonyms have been noted along with the botanically accepted name according to the Supplement to the Royal Horticultural Society's "Dictionary of Gardening" (1969) and Graham Stuart Thomas' "Perennial Garden Plants" (1982).

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S. coccinea

DAPHNE ODORA –

The Joy of Winter

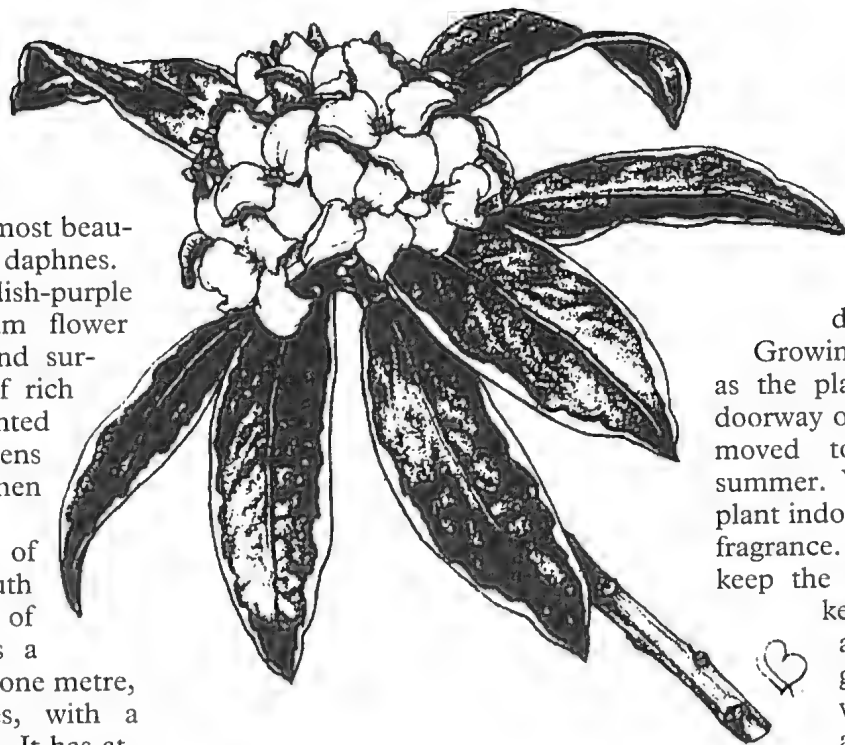
by Michael BAILES

Daphne odora is the most beautifully fragrant of all the daphnes. Its pretty deep rich reddish-purple buds open to a cream flower tipping each branch and surrounded by a collar of rich polished deep green pointed leaves. All this happens mid to late winter when little else is flowering.

The fragrance of *Daphne odora* is a mouth watering combination of lemon and rose. It is a small shrub growing to one metre, sometimes two metres, with a spread up to one metre. It has attractive, shiny dark green leaves and there is a pretty variegated form which has golden edges to each leaf. This is a rare plant but it seems to be a little hardier than green daphne, especially in a sunny spot. Rare, beautiful, pure white flowering daphnes are occasionally available.

Hints for growing *Daphne odora*

Daphne odora has an unjustified reputation for being difficult to grow. In fact it is the Lazy Gardener's plant. It hates having fussy gardeners clean up, weed, dig and muck about with its roots. It just likes to be left alone. It likes a dry, well drained soil, a touch of shade (filtered sunlight through trees is ideal), acid soil, and a touch of gypsum. It is probably



best with a pH of around 5.5 to 6.5. Given the right conditions, a plant will last for five to ten years. If you can't give it these few things then donate your money to charity!

As daphne likes to be well drained it will grow well in a large terracotta pot. Don't let it sit in a saucer of water, as if it is kept constantly damp it can get various fatal root fungus diseases. Use a good quality, free draining camellia or azalea potting mix with a liberal amount of gypsum added. The gypsum helps the drainage and also discourages root fungi. If you find the daphne you are potting up has heavy clay soil around the roots, try to remove as much of this as possible. Soil can

harbour and even encourage fungus diseases if it does not drain well.

Growing in a pot is a good idea as the plant can be put near a doorway or balcony in winter and moved to a shadier spot in summer. You can also bring the plant indoors to enjoy its exquisite fragrance. Cool night air helps keep the flowers fresh, so don't

keep it inside all the time as you will get less fragrance. Cut the flowers when they are fully open, as they will not open after they are cut and you will get less fragrance from the buds. This is all the pruning *Daphne odora* needs.

In the garden raised beds are a good idea. The better drained the soil, the better. If you have a clayey soil add lots and lots of gypsum. If you have a sandy soil, mulch with a little leaf litter not mushroom compost as this often contains lime.

Young daphnes must have some shade to do well. They are a good low maintenance shrub and once in the right spot need little attention. Daphne often enjoys the southern side of the house where the roots are kept cool. Try to avoid cement foundations as they can contain lime. The variegated form can take more sun, and in the Sydney region it can take full sun. ➡

Continued from previous page...

Daphne odora is one of the few species of *Daphne* that will grow in warmer climates. In colder districts it needs a little protection from severe frost and snow. A cold winter is good, in fact, as it kills the fungi that are its main enemies.

History and folklore

Daphne odora was originally called *Shui Hsiang* (Sleeping Scent) in its native China. There is a legend that a monk of Lu Shan, upon waking from a nap discovered the plant and inhaled its beautiful fragrance. It was brought into cultivation during the Sung dynasty (960 to 1279).

Daphne symbolizes fame and glory, and in the language of flowers means "Sweets to the Sweet".

The god of song, music and medicine, Apollo, loved the beautiful nymph *Daphne*. *Daphne's* father, Peneus, to protect her from Apollo's unwanted advances, turned *Daphne* into a tree. Apollo, distraught, embraced the tree, saying "Since you cannot be my wife, you shall assuredly be my tree ... and as eternal youth is mine, you shall always be green and your leaf know no decay".

Thus all laurel trees were born:
*The Gods, that mortal beauty chase,
Still in a tree did end their race.
Apollo hunted Daphne so,*

Only that she might laurel grow"
(Marvell)

Propagation

Daphne cuttings should be taken in high summer. Christmas Day is recommended by old gardening books! Like all the laurel family cuttings are slow to root, sometimes taking up to six months.

Medicinal uses

Daphne berries are very poisonous, although *D. odora* does not produce very many berries. Recent research in China has shown a chemical extracted from *D. odora* to have some antileukaemic properties.

Fragrance

The fragrance appeals to everyone. It is fresh and almost lemony, with a touch of rose and sandalwood. The Fragrant Garden at Erina sells a *Daphne* Perfume Oil, possibly the best copy of the fragrance of fresh *daphne* flowers available.

Diseases

A fungus known as *Marssonina* causes brown spots on the leaves and eventually defoliation. Pick off badly affected leaves and spray with Bordeaux mixture. Cucumber Mosaic virus gives yellow rings, spots or flecks on the leaves. Plants tend to weaken gradually and then die. Affected plants should be

burnt. *Phytophthora* fungus can also affect the roots. We have found that lots of gypsum in the potting mix helps to control this. If left untreated this fungus will kill a *daphne*.

When buying a plant look for one with bright green glossy leaves. Plants with yellowing leaves or leaves with yellow blotchy spots should be avoided. Those with a droopy, "thirsty" look may be affected by a fungal root disease and should be avoided.

If your *daphne* suddenly looks limp and wilted this indicates a fungal problem at the roots which can be fatal. Make sure your plant is very dry and try adding some gypsum to the soil around it. Watering the plant with strong camomile tea may help since camomile is a fungicide. Do not allow your sick plant near healthy ones.

If the leaves start to look yellow the plant could be getting too much sun. If they start to look both yellow and blotchy this could be an indication of a virus disease, usually transmitted by sucking insects like aphids.

Note

Michael Bailes is co-proprietor with his wife of The Fragrant Garden, on the Portsmouth Road at Erina, on the New South Wales Central Coast.



LETTERS

Dear Editor,

Your correspondent is quite right to take me to task. "The last Protestant Stuart" was meant to refer to George I, but it is badly expressed. I originally wrote that "George I was the first of the Hanoverians, but could equally be regarded as the last of the Protestant Stuarts, because it was to his Stuart blood that he owed his throne". This seemed too long, so I shortened it, with the unhappy outcome Gayle Murray regrets. If it comes to that, all of George's successors also had Stuart blood and I probably should have said nothing at all. I was merely trying to remind us all how it was that England came to import its Kings from North Germany. Please forgive my lapse.

Yours sincerely,
George Seddon,
Perth, WA

Dear Keva,

I'm on the lookout for any dear souls who would like to replenish their good spirits by helping me in the Eryldene garden, in numerous tasks to keep it as Professor Waterhouse delighted in it and would wish it — pristine and beatific!



Could you let anyone know how much I would appreciate and "spoil" them in lending a hand?

Kind regards,
Tara E. Allen,
The Eryldene Trust,
PO Box 293 Gordon, NSW 2072

A Paul Sorensen Day

The *Australian Garden Journal's* "Paul Sorensen Day" on Saturday 9th March was an outstanding success in many ways, and resulted in a donation of \$1,000 being made to the Sydney City Mission's Tallong Wilderness Centre.

Over 240 people, including a large contingent of members of the Canberra branch of the Australian Garden History Society, came from far and wide to inspect three of Sorensen's gardens in the Southern Highlands, all of which remain virtually unchanged. These were Invergowrie at Exeter, Redlands at Mittagong, and Mereworth near Berrima.

As the crowd enjoyed a picnic lunch at Yarrabin, Bowral, the home of Tim and Keva North of The Australian Garden Journal, Tim presented a cheque for \$1,000 to Rachel Letts, wife of the Director of the Tallong Wilderness Centre.

Richard Ratcliffe, author of the book "Australia's Master Gardener; Paul Sorensen and His Gardens" gave a short talk on Sorensen and autographed copies of his book.

The following letter of thanks has been received from the Director of the Wilderness Centre:

Dear Tim and Keva,

I am writing on behalf of the Sydney City Mission, Tallong Wilderness Centre and our students to thank you for the very generous donation of one thousand dollars from the proceeds of the Paul Sorensen Day on Saturday 9th March 1991.

We would also like to thank Mr and Mrs C. Fieldhouse of Invergowrie, Mrs J. Schiffer of Redlands and Mr A. Oxley of Mereworth for their contribution to the donation.

The Tallong Wilderness Centre runs a five month wilderness programme for troubled male adolescents. Many of our students are from broken homes, they may be street kids or in trouble with the law. Our programme aims to build up their self confidence and self esteem and to motivate them to help themselves to change to a more productive lifestyle.

The donation will be used to help purchase some vandal proof lockers in which the students can secure their individual possessions. The students are already looking forward to the arrival of these lockers.

In keeping with the ethos of The Australian Garden Journal a small portion of the donation will be used to landscape around our three more recent buildings.

The Tallong Wilderness Centre is a place of natural beauty and the pinelogs cabins have been cleverly merged into the landscape. We have Open Days from time to time and we hope your subscribers will come to visit us. We will keep you informed of dates.

Thank you again for your generosity,
Yours sincerely,

Robin Letts
Director wilderness Programme,
Sydney City Mission Tallong Wilderness Centre,
Wingello Road,
Tallong, NSW 2579



BOOK REVIEWS



the Sensory Garden and Educational Greenhouses, of *Salix alba var tristis* in winter, its branches coated with frost, or the Memorial Carillon and Education Center on an evening in March.

The Chicago Horticultural Society is justly proud of this fine book.

The Pacific Horticulture Book of Western Gardening

edited by George Waters and Nora Harlow; published by David R. Godine Publishers Inc in association with the Pacific Horticulture Foundation.

Reviewed by Tim North

This book is a selection from the first ten years of "Pacific Horticulture", covering the years 1976 to 1986.

In a Foreword, Graham Stuart Thomas pays tribute to the excellence of "Pacific Horticulture" and the skill of its editor. He describes it as "not only a compendium of knowledge for all gardeners but an inspiration in its presentation", while acknowledging that this high standard has been made possible by "the backbone of friends, benefactors, societies and organizations who launched and have upheld it with their generous financial help" (one cannot help but feel a trifle wistful at the mention of this!).

We are reminded that the climate along the west coast of North America is essentially a Mediterranean one, and one it shares with the south and southwest of Australia. Expatriate Australian Lester Hawkins, who sadly died several years ago, describes this climate and its effect on gardens and gardening in some detail; he also writes on "Australia

as a source of Pacific Coast Plants" and on "Planting the Plantsman's Garden". These articles demonstrate the knowledge and understanding Lester Hawkins had of plants suitable for these climatic conditions.

Russell A. Beanty, in a most interesting article, asks a pertinent question; "where has our sense of beauty in landscape planting originated?", and concludes that "we have become so detached from nature through dependence on modern technology that we have developed a lifestyle largely independent of climate and landscape".

There is much more. Elizabeth de Forrest takes us through some old Santa Barbara gardens; Harland Hand describes his garden in El Cirrito, on the northern side of San Francisco Bay, where George Waters took us some years ago; Chuck Kline writes on gardening at Sea World, in the Mission Bay Recreational Park in San Diego; F. Owen Price, the founding editor of "Pacific Horticulture", takes us to Ruth Bancroft's fascinating "Desert in the City" at Walnut Creek (where George also took us); Elizabeth McClintock writes about the Music Concourse in Golden Gate Park; there are articles on Vireya rhododendrons, on hardy geraniums, tree ferns and ornamental grasses.

The last part of the book, called "The Gardener's Craft" is in some ways the most instructive, for it contains articles on water use by plants and water conservation. Those who are into the bizarre will quietly enjoy Ian Jackson's article on "Skeletons in the Gardener's Closet", even if they don't entirely agree with his claim that the use of human bones in fertilisers supplies an element of "awe and ceremony" lacking in modern proprietary mixtures.

This book maintains the high standard of "Pacific Horticulture" and Australian gardeners will find a great deal here that they can adapt for their own gardens.

Gertrude Jekyll: A Vision of Garden and Wood

by Judith B. Tankard and Michael R. Van Valkenburgh; foreword by Jane Brown; published by Harry N. Abrams/Sagapress Inc, New York

Reviewed by Tim North

It is a matter of history how Gertrude Jekyll's design material, including plans, sketches and photographs, were bought at auction for 18 pounds in 1948 for Beatrix Farrand's Reef Point Garden library at Bar Harbor, Maine, and how, when Reef Point had to close, it was donated to the University of California.

The basis of this book is six albums of photographs, many of them never before published, from the University of California's collection, but the author takes the opportunity of re-evaluating Gertrude Jekyll's work, not only in garden design but also as an artist in many other fields, including embroidery, wood inlay work and stencil decoration. Many of the photographs display, too, her interests in rural traditions and vernacular architecture.

It is, nonetheless, as garden designer that Miss Jekyll will take her place in history. Jane Brown, in a Foreword, describes her as "really the fount of all our modern philosophy in planting design, gardening and place making", a surprisingly sweeping statement with which not all readers will agree.

Michael R. Van Valkenburgh and Carol Doyle Van Valkenburgh



BOOK REVIEWS



contribute an essay on "A Contemporary View of Gertrude Jekyll's Herbaceous Borders". Drawing on the design plans and photographs, many of which are annotated in Miss Jekyll's own hand, they refute the suggestion that Lutyens was the designer and Jekyll merely chose the plants. There was, in fact, a good deal of written discussion between them on the design of a particular garden, and Miss Jekyll frequently disagreed with the ideas of her young collaborator. Their appraisal of Jekyll's role as designer, however, becomes somewhat discursive, and rather too much space is taken up with descriptions of the work of modernists such as Henri Pingusson. "What is needed now", they say, "is neither a revival of the Jekyll flower garden nor a continuation of modernism *per se*, but a continual search to make expressive and meaningful landscapes that either fit or challenge the diverse needs of a rapidly changing populace". There will, I imagine, be few who will disagree with that.

Judith B. Tankard's essay on Munstead Wood between 1888 and 1914 (the photos only take us that far) is more illuminating. This sequence of photos, of course, is especially valuable since Munstead Wood no longer exists.

This is an important book, for by looking closely at these photographs we can learn much about how Miss Jekyll experimented with combining and integrating flowers into the landscape. The photographs are newly made prints which reflect modern reproduction techniques, and therefore reveal much more detail than the rather poor quality ones that appear in Jekyll's books.

One must be thankful that so much original material has been preserved and is in such secure hands. We must be thankful, too, for the initiative in making use of

some of this material to produce a valuable book which will almost certainly find a place in garden history.

Beatrix Farrand's American Landscapes; Her Gardens and Campuses

**by Diana Balmore, Diane
Kestial McGuire and Eleanor
M. McPeck;**

**published by Sagapress/Harry
N. Abrams, 1989;**

**recommended retail price
approx \$40.00**

Reviewed by Tim North

This book, written by three distinguished American landscape architects, sets Beatrix Farrand firmly in her rightful place at the forefront of garden designers, and it also throws a great deal of light on the way in which she operated.

Not only was she the complete professional in what was still a comparatively new profession, but she had an extraordinary eye for detail, both in her designs and in the choice of plants and their correct descriptions. Examples of her insistence on accuracy are found in a long letter she wrote to Anne Sweeney, who had asked her advice on an educational lecture she was preparing; "You had better verify", said Farrand, "as to the Bearded Iris coming from China; my impression is that many of its parents are European". And "when you speak of the white oak you are confining it to the northeastern US, whereas I think the tree runs pretty well into the south and central states also".

Being keenly aware that gardens are dynamic creations and continually changing, Farrand liked to have an ongoing commitment to the gardens she made, in some cases extending to twenty years or more. She would make regular visits,

noting which trees or shrubs should be trimmed, or cut back, or replaced. She was also continually looking for new and improved species or cultivars and did not hesitate to recommend the removal of a plant if there was a better or more suitable alternative available. When, later in her career, she started designing landscapes for college campuses, she wanted to see those colleges establish their own nurseries, so that they could produce their own plants instead of relying on commercial sources. This, we are reminded, sprang from one of the tenets of the Arts and Crafts Movement, which criticized the process by which the designer was divorced from the production of the objects designed.

Not surprisingly, much of the book is taken up with a detailed description of Farrand's best known, and possibly her best, creation, the garden which she designed for Mr and Mrs Bliss at Dumbarton Oaks, in Washington DC. Anyone who has visited that garden will be aware of the immense amount of detail that went into the design. I found it a little disappointing, however, that Farrand's long and very close relationship with Mildred Bliss, which lasted more than twenty years, was glossed over and no reference made to the voluminous correspondence that passed between these two ladies while Mrs Bliss was overseas with her husband, who was in the Diplomatic Service.

This, nonetheless, is an important work and one which should be read by everyone who has an interest in the history of landscape design.

(Enquiries regarding overseas publications reviewed here may be addressed to: The Australian Garden Journal, PO Box 588, Bowral, NSW 2576).

Hybrid Perpetual Roses

by **Don EVANS**

Many modern gardeners search nostalgically for roses that conjure up the charm of 19th century gardens, the "Cabbage Roses" of Queen Victoria's reign. Most probably they end up buying Centifolia roses and are often disappointed, not with the shape or scent of the flowers, but with the size of the blooms and the lack of flowers once the summer flush is over. The group of roses they should be seeking are the Hybrid Perpetuals, a group that emerged in the 1830s and reigned supreme in the rose world for much of the 19th century.

Hybrid Perpetuals were bred by introducing highly recurrent China "blood" to the existing groups of recurrent roses, the Portlands, Bourbons and Noisettes. The resultant Hybrid Perpetual strain was then refined to produce larger and larger blooms. The bushes are strong, fairly upright and grow to rather less than two metres in height. The flowers are generally large and beautifully formed, with good scent and strong stems which make them ideal for picking. While flower form varies, there are many in this group that do look like large, coloured and scented cabbages.

The exquisite 'Mrs Wakefield Christie-Miller' bears its flowers on strong upright stems. Silver-pink with a darker flush on the outside, these extraordinary blooms have the appearance of huge peonies and last for days. The large, pink, well scented blooms of 'Paul Neyron' are made up of so many petals that they twist and fold like a cabbage. 'Gloire de Ducher' is similar but with deep violet flowers. As a tall white flowered rose, 'Gloire Lyonnaise' is unsurpassed and makes a fine partner for the tall 'Reine des Violettes'. The exotically named 'Baron Girod de l'Ain' is deep red and scented, its beauty enhanced by a fine white line on the margin of each petal. Many other colours and forms are represented in the group, including striped varieties like 'Ferdinand Pichard'.

Although the position of "Queen of the Queen of Flowers" has been somewhat usurped this century by the Hybrid Teas, the Hybrid Perpetuals are as rewarding to-day as they were when Queen Victoria grew them, and are well worth seeking out in specialist rose nurseries.

Note

Don Evans is proprietor of Evans and Sons Nursery, of Red Hill South in Victoria, which specialises in both old and modern roses.



Drawing by Maureen Ross of Ross Roses



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An Island In A Timewarp

Jane EDMANSON visits Norfolk Island.

Norfolk Island is a place unspoiled by the fast pace of city life and crass tourist development. It seems to be caught in a timewarp with many characteristics that harken back to 40 years ago. People on holiday there can find both history and relaxation during their visit.

A tiny dot in the ocean, I marvelled how the air pilots even found the island in that great expanse of water. It is 1,670 km from Sydney, and being only 3,500 hectares in total area is smaller than most of the suburban areas that mushroom around Australian cities. This extreme isolation was important in Norfolk Island's development; it became the loneliest, and by many reports the most gruesome, convict settlement in Australia.

Norfolk Island was once part of a gigantic chain of mountain peaks that stretched from the north to the south of the Pacific Ocean. As the ocean level rose all disappeared, leaving only New Caledonia, New Zealand and the Norfolk Island area above sea level.

It is the meeting place of three oceans, the South Pacific Ocean, the Tasman Sea and the Coral Sea. Captain Cook landed on the island on the 10th October 1774, while on his round the world voyage. He found the island uninhabited, and as his records state "took possession of the isle and named it Norfolk Island in honour of the great and noble English family. It has an abundance of

fresh water, small cabbage palms, and good refreshments to be got".

The native pine trees captured Cook's interest as "there was pine in vast abundance growing to a large size. Here then was another isle that could provide a site where masts for large ships may be had". The whole island was forested when he discovered it, and his glowing report attracted the interest of British authorities always on the lookout for materials to support the expansion of their colonies.

The pines that Cook mentioned in his reports are *Araucaria heterophylla* (syn. *A. excelsa*), the Norfolk Island Pine. They are commonly found in many older gardens around Australia, and are especially noted on the coast where they grow practically at the water's edge. They are tough trees, resistant to salt spray and were valued, especially in earlier years, as ornamental shade trees. They have been widely planted along beaches like Manly in New South Wales, Elwood and Lorne in Victoria. They are widely grown as indoor pot plants in European countries.

There are many stands of Norfolk Island Pine, conserved by law, standing tall and stately on the hills of the island, and right to the edge of the coastline. In their natural habitat I found them to be a most beautiful feature to picnic under or walk in their midst.

At that time Cook's journals described Norfolk Island in "wildly ecstatic" terms, the British were

fighting the French, Spanish and the Dutch as well as coping with the American War of Independence. He described an island densely covered with tall trees, supposedly good for mast making. As well as this there was an abundance of flax and reeds from the swamps for cordage and sail making materials. The eyes of the colonial powers must have glinted with the prospect.

Here were trees, tall and straight. All that was needed was to select a tree for its height, chop it down, remove the branches and dry it. In theory it sounded perfect; in fact, once dried the trunks were useless for masts as wherever branches joined the main trunk it proved a weakness and they were liable to break or snap. Norfolk Island Pines did prove perfect for providing timber for housing and ship hulls, rather than for what had earlier been intended.

The British decided to colonise the island, sending a boat from the First Fleet in 1788 to secure it from any prior French claims. The French explorer La Perouse had seen the island but had described it as being "fit only for angels or eagles", such was the hazardous coastline.

Phillip Gidley King arrived with nine convict men and six convict women. They must have been an industrious group, or with a massive incentive to get things done, as they only had 14 weeks of food supply. Within a few months they had cleared and cultivated land to grow crops, and had



(above) The capital, Kingston, with its authentic Georgian buildings, now being fully restored.

photos by Jane Edmanson

(below) *Hibiscus rosa-sinensis*



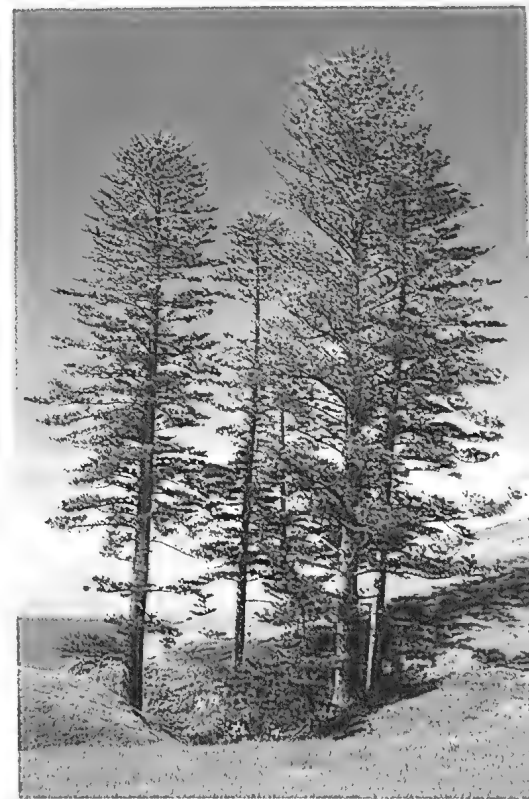
erected the Government house. Primarily, the colony was to act as a food supply for the settlement in New South Wales, and in fact it supplied as much as 70% of the food in the early years of the 19th century.

However in 1814 the colony closed down, and its inhabitants were moved to New Norfolk in Van Dieman's Land. It remained empty until 1825 when it reopened as a penal colony.

In 1855 Norfolk Island closed as a convict settlement and another era in its history began with the arrival of new settlers from Pitcairn Island, some 6,115 km away, the following year. Descendants of those who participated in the mutiny on the *Bounty* became farmers and settlers; their names are still known on the island.

Kingston, the capital, is made up of buildings which, collectively,

(below) mature Norfolk Island Pines



are the finest examples of Georgian architecture in the southern hemisphere. Overlooking the harbour, on lush flat green land, the houses and administrative buildings are made of sandstone, of a beautiful colour, and are being faithfully restored to their original 1850 appearance. Shingles for the roofs are being cut from the local pines.

Apart from the ubiquitous Norfolk Island Pine, the island boasts other vegetation of interest. Being sub-tropical in climate, hibiscus grow readily and flower profusely. *H. rosa-sinensis* as hedges between houses and road. As cows have right of way on all roads on the island and are regularly seen wandering where least expected, these colourful "fences" are most useful.

One of the rarest hibiscus in the world, *H. insularis*, is found on Norfolk Island, albeit in minor occurrences.

Lagunaria patersoni, commonly called the Norfolk Island Hibiscus, can be seen growing on the island. Another member of the Malvaceae family, it has been distributed to parks and gardens throughout Australia, and performs well as a pyramidal tree growing to 10 metres with pink flowers. Sometimes known as "cow itch" it has seed pods with fine hairs that can cause skin irritation.

The Strawberry or Cherry Guava, *Psidium cattleianum*, though not indigenous to the island, has spread all too well throughout the built-up areas and in the national parks. It grows three to four metres high, and is spread in profligate fashion by birds that drop seeds everywhere. An attractive bush, if somewhat invasive, its fruit is made into jam that makes a perfect gift from the island.

Another more notable export is the Kentia Palm, *Howea*

forsteriana, the most suitable palm for growing indoors throughout the world. Though not a native of Norfolk Island (it originated on Lord Howe Island, further to the south), the Kentia Palm grows well in the island's stable climate. Commercially grown on farms where the seed is harvested and exported to European nurseries, it is a good export earner. The seeds were worth about \$15 a bushel (say two bucketsfull) 15 years ago, whereas now they can fetch up to \$1,100 a bushel.

Kentia Palms grow to 10 metres when fully mature at eight or nine years old, and each tree can bring in approximately \$1,000 income per year from exporting seed.

Environmental problems have not escaped Norfolk Island. Early settlers released goats and rabbits for sport and recreation on small outcrops named Nepean and Phillip Islands, lying just off the main island. The indigenous vegetation was completely decimated by these voracious animals until an eradication program was embarked on in the late 1980s. One plant species, the Norfolk Island Abutilon, thought to be extinct, has since reappeared along with *Hibiscus insularis*, of which only two clumps remained. Now, after much effort, these islands are re-greening and regaining much of their lushness.

The inhabitants of Norfolk Island have had an interesting past, with the important link with Pitcairn Island and as a convict settlement. Their lives, in many ways, are no less interesting now with their isolation being of major importance. We might call it hardship, but it is all in a day's work for the Norfolk Island people. The arrival of a boat is an important event, as virtually everything is imported onto the island, from foodstuffs to luxury goods. There is now a permanent safe

harbour on this island of precipitous cliffs and high seas, so any boat is unloaded onto small dinghies which transport everything to land. As this has included motor vehicles and the school bus, it is a remarkable feat. Cooking on the island is all by gas or solid fuel stoves; solar panels provide some energy and firewood is given away, supplied from the extensive eucalyptus forests specially grown for this purpose.

Norfolk Island holds a unique place as part of Australia. It is part of the Commonwealth of Australia, an independent territory with its own self-governing Legislative Assembly. There is no income tax, no social service or unemployment benefits, a minimal levy for medical benefits and for public works and administrative costs.

If you are thinking of rushing out to live in this haven, you will have to think again — there are very stringent rules for new inhabitants. It is easier to go for a holiday, to relax and take in the history and the fascinating lifestyle of an island that prefers to progress at its pace of some 40 years ago.



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Impressions in Some English Gardens

Graeme PURDY goes on an autumn tour of some gardens in southern England and Wales.

The main purpose of my visits to the United Kingdom has been to study and enjoy the beauty of English gardens, and so intense was my admiration during my first trip that I returned home determined to recreate Sissinghurst in my own backyard. Since then I have become, I hope, a little more practical though still inspired by their intrinsic beauty.

Coming from Melbourne it is not unreasonable to compare our gardening conditions with those of parts of the United Kingdom, as our climate provides us with four distinct seasons and allows us to grow a diverse range of plants. However, where the English gardens may suffer from the freezing temperatures of winter, we have problems with the searing heat of summer, often aggravated by water shortages and hot dry winds.

It is interesting to note the English and Australian interpretation of the word "hardy" as applied horticulturally. In England, a hardy plant is one capable of withstanding degrees of cold, while in Australia the word is frequently used to indicate its capacity to survive heat and drought.

Another difference I have noticed in the two countries is the intensity of the light. Flower colours in an English garden that appear clear and vibrant are likely to look washed out under the strong harsh glare of the Australian sun.

Even so English gardens and, in fact, good gardens throughout the world will always offer ideas in design and garden husbandry that can be adapted to suit your own

requirements. With this in mind, I commenced my autumn tour of a few selected gardens.

My first stop was at my old favourite, Sissinghurst Castle, over-exposed no doubt, but to my mind a garden with an almost tangible soul. I admit my enjoyment of Vita Sackville West's books has

probably influenced my opinion but each time I enter this garden I feel weak at the knees.

It is not the collection of plants nor the clever design of the garden that captures my imagination, although both these attributes are worthy of admiration. It is the effective use of colour throughout the garden that I find most appealing.

Strong colours are tempered with more subtle shades so the effect, although sparkling, is not in the least gaudy. Delicate hues are placed among sympathetic neighbours producing soft and gentle harmony.

Sissinghurst

It was at Sissinghurst that I first became aware of the value of walls and hedges in a garden. Rarely do we see these features incorporated into the design of gardens here yet to my mind they have great aesthetic value as well as providing protection from the elements. Mention wall plants and we think only of climbers such as jasmine or clematis, but the English gardener chooses from a diversity of trees and shrubs as well as climbers. *Magnolia grandiflora*, *Ceanothus thyrsiflorus* and an abundantly berried *pyracantha* were just three wall plants that looked very comfortable

toasting their backsides against the warmth of the walls at Sissinghurst.

What a perfect backcloth the dark green yew hedges make for the tapestry of pastel colours in the rose garden, surely a photographer's delight.

Denmans

From there I travelled through Sussex for my first visit to Denmans, the home of John Brookes. I expected to be impressed and I was not disappointed. This is a garden I would like to visit four times a year, such is the strength of the planting. I am sure that as each season manifests itself the overall picture would reveal a unity of colour, texture and shape.

Here again are old stone walls clothed in foliage and flowers, providing protection for the wonderful collection of herbs and perennials contained within their perimeter. How well these walls team with the gravel paths which disappear now and then under the billowing growth of exuberant herbs. Spears of red and yellow kniphofia draw a vertical line beside a mound of soft purple sage, while the golden leaves of *Robinia pseudoacacia* 'Frisia' are highlighted by the blue green foliage of *Eucalyptus gunnii*. Stepping outside the walled garden, I entered what I would describe as a flowing landscape. Not only did a dry stream of coarse stone flow through clumps of sedges and grasses, but the lawn areas also seemed to swirl like green rivers through beds of perennials and shrubs.



The Clock House, Denmans.

photos by G. Purdy

I was impressed by the visual contrast in texture, shape and colour of the background trees with their understorey of shrubs. The combination of steely blue spruce, *Picea pungens* 'Glauca', a purple leaved prunus, white birch trunks and the grey green serrated foliage of a hedge of *Romneya coulteri* caught both my eye and that of my camera.

A whole hedge of *Romneya* - what an extravagance! I find it a most temperamental plant at home; look sideways at it and it dies.

Following a narrow gravel path under overhanging trees, it widens to a drive revealing the Clock House, John Brookes' home and workplace. Here the garden takes on a more architectural quality; the relationship of the plants with the building seems finely tuned and cohesive. Seated on a bench in quiet contemplation, I was able to appreciate the advantages available to the students who study design in this inspirational garden.

The Garden House

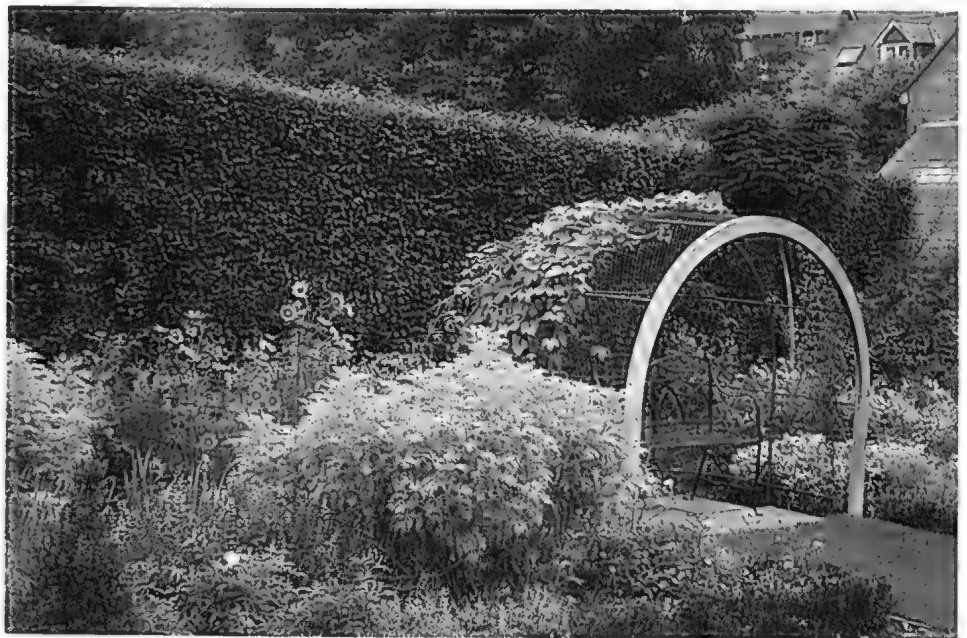
Regretfully I moved on westward to Plymouth, and five miles north of this city I arrived at

The Garden House at Buckland Monachorum. On entering this garden my immediate impression, once again, was the substance that hedges and walls bestow on a garden, in this case totally enclosing and protecting an eclectic array of plants. I was interested in the way this garden, established on a steeply sloping site, had been created on

four parallel terraces, providing visitors with a sense of discovery as they ascend to each level. On each terrace shrubs and perennials form long borders of foliage and flowers between which the ribbon of immaculate lawn serves as the path.

The opportunity to view a garden from an elevated position lends an added dimension and often a different perspective to the picture. This is offered by the tower at Sissinghurst, of course. Here at The Garden House I climbed the time-worn staircase of the remains of a 15th century tower to gain just sufficient height to survey the long borders in their entirety. The linearity of the stepped terraces outlined by walls and hedges provides a satisfying formality to the overall layout of this most appealing garden.

The Garden House is crammed with plants, making progress through it slow, not because of any inaccessibility but because of the diverse collection of species sharing the same bed. When I looked up the sky seemed closer and smaller — was it an illusion created by the steep site and the confines of the garden?



The Garden House, Buckland Monachorum.

Powis Castle

The next garden featured terraces, but the scale was distinctly grand. It was Powis Castle in Wales. Of the many photographs I took in this garden four stand out. The first is a picture of the castle and its surrounds taken from the woodland walk some distance away. From its high position the castle seems securely tethered to the earth by its terraces, walls and strong planting in the garden immediately below it. The archways of the orangery provide a powerful architectural note that endorses this. A closer focus on this scene reveals one of the colourful borders sheltering in the precincts of the castle



Powis Castle

grassy bank like scattered white tissues blown in the breeze. I decided there and then to grow more of these bulbs, as well as crocuses as I'm sure our winters are cold enough for them.

One final view of Powis Castle captures the splendour of two bronze Welsh dragons guarding the wrought iron entrance gate, flanked on either side by perfectly groomed yew hedges. Planted at the base of these sombre hedges and confined by a lower one in front are mixed bush roses flaunting their autumn flush of colour. I lingered long ➡



Stone House Cottage

wall. Chrysanthemums and dahlias highlight this mixed border in which the medley of colour is warm and vibrant though never garish. Chrysanthemums are popular in Australia and I had expected to see them used in many English gardens, but this was not the case. Maybe they are not hardy or just out of fashion — a pity as I believe they have much to offer expect, perhaps, perfume.

A third picture appealed to me for its simplicity; large white colchicums tumbling wildly down a



Hidcote Manor

over this totally contrived yet quite exquisite picture.

Burford House and Stone House Cottage

Heading back across the border into England I stopped at two remarkably different gardens, Burford House near Tenbury Wells and Stone House Cottage out of Kidderminster. The former is elegant, refined and chaste while the latter is enticingly voluptuous and unrestrained.

Burford House is a show piece garden, meticulously laid out in an informal but stylised design with scarcely one weed to be seen nor one plant out of place. I admired its perfection, but this can sometimes evoke feelings of dissatisfaction — or is it envy?

Stone House Cottage was a joy, the garden and nursery stocked with plants I had read about but not seen before. It is only a small garden of less than an acre but wherever you walk there is an element of surprise. Small enclosed gardens are discovered as you walk through openings in the hedge that flanks either side of the central path. It is a garden full of flowers adorning arches and walls, massed

together in beds and smothering the stones in a large rock garden. I'm sure the well stocked nursery beside the garden provides great satisfaction to the avid plant collectors.

On the final days of my travels I reached the Cotswolds, driving through these charming villages that are so frequently represented in glossy travel brochures as the epitome of the English countryside.

Hidcote Manor

Free from the throngs of tourists at this time of year I enjoyed my stay there, taking the opportunity to visit Hidcote Manor which I had not seen before. Its reputation as one of the best gardens in the country intrigued me and I was full of anticipation as I walked through its gates.

What an astounding garden it is, with its great architectural strength so skilfully blended with the profusion of plants. I hardly dare mention the word hedges again, but surely their role here exemplifies all that I have said previously. For the first time visitor it is an exciting experience to explore each garden "room" in turn. The scale of the planting and the integration of the

various levels gave this garden a sophistication I have rarely seen elsewhere.

The unique *pallissade à l'italienne* (composed of clipped hornbeam hedges elevated above their bare trunks) was quite superb. The flurry of white plumes on *Cimicifuga racemosa*, planted on both sides of the steps in the Bathing Pool Garden, looked like giant candelabra, and the red borders were also alight, blazing away in the autumn sunshine.

Entering the stream garden with its winding path and leafy atmosphere is like drawing a breath of fresh air, it forms such a contrast to the structured environment of the formal sections of the garden and the undulating woodland garden offered yet another comparison.

When finally I left Hidcote I knew I would not be trying to emulate this garden at home. There are occasions when climatic differences can serve as a scapegoat! Though out of permanent reach, the impressions of beauty gained from this garden and all the others I visited will stay with me through many a Melbourne summer.



Professor William T. Stearn

Professor William T. Stearn, FLS, VMH, one of the most eminent botanists of this century, turns 80 this year.

Until his retirement in 1976 he was Principal Scientific Officer of the Department of Botany at the British Museum (Natural History); before that he was Librarian to the Royal Horticultural Society for 14 years and was awarded the Society's highest award, the Victoria Medal of Honour.

He has held the offices of President of the Linnean Society and of the Garden History Society. He is author or co-author of a great many

books on botany, plant collecting and botanical illustration, including "Botanical Latin" (1966), "Captain Cook's Florilegium" (with Wilfred Blunt, 1973), and "Australian Flower Paintings of Ferdinand Bauer" (with Wilfred Blunt, 1976).

In 1983 Professor Stearn and his wife visited Australia at the invitation of the Australian Garden History Society. His talk to that Society's Annual Conference in Adelaide in November 1983, entitled "The Introduction of Plants into the Gardens of Western Europe during 2000 years" was published as a special supplement to this journal in



Professor and Mrs Stearn with Dame Elisabeth Murdoch and Tim North at the Australian Garden History Society Conference in Adelaide in 1983.

April 1984. Photocopies of this supplement can be supplied at a cost of \$3.00 each, including postage.

A Tranquil Legacy

Garry AITCHISON describes the rejuvenation of Buda Historic Home and Garden, in the Victorian city of Castlemaine.

A decade of dedication and dogged persistence on the part of a great number of people, often in the face of seemingly insurmountable odds, has resulted in the revitalisation of a unique and outstanding heritage asset, tucked away in the northeastern corner of the proud old goldfields city of Castlemaine.

The rejuvenation of **Buda Historic Home and Garden** is without doubt an inspiring example of what can be achieved when people believe in the worthwhileness of their mission. The task of restoring the property to its former glory was indeed a daunting one, but it was initiated with a deep sense of commitment to the preservation of one of the nation's significant heritage assets.

(photos courtesy of Buda Historic Home and Garden)



(above) the original house purchased by Ernest Leviny in 1863

(left) after later additions, c. 1890



Buda possesses a particular charm and grace often noted by visitors who cannot avoid being moved by the deep sense of history and tranquility that permeates the house and garden. The many and varied comments in the visitors' book bear testimony to such perceptions. Any discussion about the property with those who work for it in a paid or voluntary capacity will evoke responses that demonstrate a fondness, often bordering on an emotional attachment to the estate, leaving no doubt about their continuing sense of duty to the ongoing tasks of maintaining it for posterity.

Early history; the Leviny family

The long story of Buda began when Ernest Leviny purchased the property in 1863, ten years after being enticed to the rich goldfields of Central Victoria. This creative Hungarian expatriate prospered not only from the precious yellow metal but also from his considerable skill as a silversmith and jeweller, as well as from his real estate dealings in the new and rapidly growing town of Castlemaine. The house that existed on the property at that time was a more conventional residence, and the property boundaries were much less extensive. It is not known for certain how much of the original garden was established by the previous owner. Leviny, in subsequent years, carried out extensive alterations and additions to the original villa, and also purchased numerous allotments of land abutting his property, thereby creating the distinctive house and extensive gardens that we enjoy to-day.

*(top left) the reconstructed pergola leading to the formal garden
(bottom left) the distinctive aviary; (below) the front door of Buda
(facing page) The old grape vine is a glorious sight in autumn*

photos by G. Aitchison





When Hilda Leviny died in the spring of 1981, her funeral service was held, fittingly, under the leafy canopy of a lovely old oak in one of the prettiest spots in the garden. This stately old tree was planted during her childhood and it is quite possible that she had a hand in the planting of it. The poignancy of the occasion was not lost on those gathered there to bid Miss Hilda a final farewell, as her passing ended 118 years of continuous Leviny ownership and occupation of the estate. Hilda was the last of the ten Leviny children and she had entered the world of Buda 98 years earlier.

A new era begins

Her passing, though, was not the final chapter of the Buda story. Rather it ushered in a new beginning for her beloved home and garden, for some years earlier she had made the necessary

formal arrangements for Buda to become a house museum on her death.

Those faced with the initial task of realising Hilda's wish that Buda be preserved for posterity, inherited the garden in a state of severe deterioration, as general maintenance had not been adequately provided

for the large area for many years. A part time gardener and an elderly lady could not possibly provide the physical effort necessary for such a huge task. This combination of advancing age and minimal assistance had created the circumstances leading to the inevitable decline of a once grand garden, described in Ernest Leviny's obituary in 1905 as "the handsomest in Castlemaine".

An enormous amount of work was needed to repair and restore many aspects of the garden, including paths, overgrown areas, edgings, garden beds, drainage, structures, gates and steps.

The success of the recussitation of this beautiful but ailing garden is now a matter of recent history, but it moved a leading State politician in the mid 1980s to describe Buda as "a jewel in the crown of Castlemaine".

Whilst the garden is a most significant element of the property as a whole and is deserving of recognition in its own right, any interpretation of the estate must include the house. This most interesting building, with the family possessions intact, and the garden are complementary and merge with one another to represent the aspirations

of Ernest and his family; both serve as a reflection of a family lifestyle characterized by a love of fine things and creative pursuits.

The house abounds with the family's endeavours. Ernest was a clever and creative gentleman who was highly regarded for his craftsmanship, displayed in his magnificent silverwork and intricate jewellery designs. The works of his talented daughters are to be seen throughout the house and garden, and include fine examples of their metalwork, painting, drawing, enamelling, embroidery and photography.

Our knowledge, understanding and interpretation of Buda are greatly enhanced by the photographic collection. These original photographs provide accurate historical illustrations which enable us to gain an intimate glimpse at the life of the family as well as providing a record of the development of the estate. Many photographs are from the early years and illustrate the developments of the specific elements of the garden. One picture shows the great cypress hedge in its infancy, while later photographs depict the hedge at various stages, thus giving us a clear visual record of the transformation over time ➡

of this distinctive garden highlight. The photographic evidence leaves no doubt as to the original location of particular structures in the garden and provides unquestionable evidence about the design and plantings of the various sections.

The collection provided an invaluable resource for those responsible for the restoration during the early 1980s, and to the study team commissioned to undertake an important Conservation Analysis in the late 1980s. This analysis, commissioned by the Historic Buildings Council, clearly articulated the heritage significance of Buda.

The "Statement of Significance" which formed an important element of the detailed report emphasised the importance of the house and contents as well as the garden, which was identified as "one of the most significant large 19th or early 20th century suburban gardens surviving in Victoria".

The garden

The Buda garden has a compartmentalised nature, and there are numerous "gardens within the garden", each displaying individual characteristics but all contributing to the overall feeling of harmony so well created and maintained. The garden has undergone numerous changes over many years, even though the basic original design remains. Some changes were dramatic and deliberate and occurred for various reasons. When new additions to the house or land were made, changes in the garden were implemented to accommodate the new circumstances. The original tennis court area had declined in its social use and became the formal garden, designed and created by Dorothy Levy. This took place around 1920 and represented a "departure from the more relaxed" garden areas. Nature herself, ably assisted by time, has been responsible for many changes which have only

served to enhance the peaceful qualities of this family garden, which evolved over so many years in the possession of two generations of one family. The small trees in the early photographs have become magnificent in their maturity. The great cypress hedge has dramatically changed in form since early times.

The numerous features and the different sections of the garden are linked by a network of gravel pathways enticing one to wander the length and breadth of the estate more than once.

On such a wander, one is treated to a variety of views, perspectives and interesting features which add to the overall character of the garden. One can rest on the seats built around the trunk of the old oak and take in the formal garden area on one side and the pleasure garden on the other. Nearby is the tennis pavilion with its wistaria festooned verandah and just along the path is the long pergola on which an old grapevine is entwined. This is indeed a romantic spot and it is easy to see why many couples have chosen this location for a wedding.

The rear courtyard which includes the elaborate aviary, reflecting the octagonal style of additions to the house, is another interesting area. There are several stages in the development of this area and it was used extensively in later years by the aging daughters, as it provided a pleasant sheltered but sunny area on the north side of the house. The various plantings in and around this paved area render it a most attractive spot.

An ever present concern

Ensuring that places like this endure inevitably has a price tag, and there is an ever present concern about making sure that there are funds available to cover the costs of present and future management and maintenance. The attraction of large funding packages is difficult in these times of economic woe, but the management committee of Buda is continually confronting

financial problems with innovative fund raising initiatives for the short term expenses and for the long term financial viability of the estate. Various avenues of corporate sponsorship are being pursued, marketing and merchandising plans are being developed, special function, exhibitions and seminars have been held and more are being planned. From time to time funds have been granted for specific purposes from Government Departments, local service clubs and the Victorian Garden Scheme. Such funds, along with gate receipts, shop sales, donations and generous bequests, will hopefully keep finances in a healthy condition.

There is an urgent need for solutions to be found for the long term funding of heritage assets like Buda, but until such schemes are put in place efforts will need to continue to make sure such historic places survive.

Buda Historic Home and Garden is open to the public seven days a week. This is made possible by the employment of minimal numbers of staff who carry out a multiplicity of tasks and they are helped in many ways by voluntary workers, whose affection for Buda motivate them to give countless hours of their time. Their contribution has been of incalculable value to the survival of the property as a treasured public heritage resource.

The old grape vine planted on the north side of the house so many years ago has gradually sent its main leaders some distance round the rear of the building, providing a softening effect on this area. The growth pattern of this old vine has been likened to "an arm extended around an old friend". It is as if this stringy, knarled old vine is in some way reassuring the even older building that all will be well and that both will remain to delight many more people who will come to appreciate this endearing, enduring, tranquil legacy.



DUTCH ELM DISEASE IN NEW ZEALAND

Source

The following information is taken from "Dutch Elm Disease: Second Season, 1990-91: First Report, September 1990 to January 1991", compiled by the Ministry of Forestry, New Zealand.

Project co-ordinators are:
for MOF Auckland region work
—John Lewis
for Forest Research Institute work
—Peter Gadgil

The Aim

The season's work has aimed at finding and destroying all trees infected with Dutch Elm Disease (*Ceratocystis ulmi*); this has involved street by street surveys of all known elms in the infected area and the placement of pheromone traps to locate infected beetles. The public were invited to co-operate in locating elms and 205 reports were received; two of these resulted in finding diseased trees.

Pheromone traps

A total of 94 pheromone traps were sited in the last week of November. Maximum temperatures in Auckland begin to rise consistently above 21 degrees Celsius, the threshold temperature for flight for the Elm Bark Beetle (*Scolytus multistriatus*) in the first week in December. Beetles from only four traps yielded *C. ulmi* but the traps caught only a sample of the beetles within sniffing range (about 50 m), so no conclusions could be drawn about the infective state of the beetle population in most areas.

Results

The survey showed that centres of infection still exist in the areas that were infected in the previous year, but the campaign has succeeded to a large extent in containing the outbreak and possibly reducing the infected beetle population.

However, at the current rate of attrition it will probably be many years before the disease is eradicated, and some way of locating all elms within the infected areas must be found. It is evident that *Scolytus multistriatus* is present throughout the Auckland area.

Detection of diseased trees

17 confirmed diseased trees were located between November 1990 and February 1991. All trees positively identified as infected were felled, fumigated and disposed of by burning or deep burial. Stumps were debarked.

Footnote: Dutch Elm Disease in Australia

Both the Elm Leaf Beetle, which can totally destroy the leaf canopy in one season, and the Elm Bark Beetle, which is the carrier of Dutch Elm Disease, are present in Australia. While tight quarantine laws and vigilance on the part of quarantine officers have so far prevented the disease from entering Australia, the risk increased significantly when it reached New Zealand.

A comprehensive plan has been drawn up to meet the problems elms face in Victoria, but public participation is an essential part of the plan. An organisation known as "Friends of the Elms" has been set up to co-ordinate and encourage the public to play an important role in the fight to save our elms.

Single membership is \$15; household \$20; students/pensioners \$10; school groups \$20; corporate/commercial \$100. Cheques should be sent to:

Friends of the Elms,
c/- National Herbarium, Birdwood
Avenue,
South Yarra, Vic. 3141.

Note:

An article by Roger Spencer, "Australia's Elms — On the Brink" appeared in this Journal, Vol 10, No 1 (Oct/Nov 1990).

RE-LEAF



for our cities and towns

*"Trees outstrip most people in the extent and depth of their work
for the public good"*

S. Ebenreck, "American Forests", July/August 1988

We can improve our health and improve the world by planting trees around our homes.
Nancy BECKHAM reports

Do the trees in our community have a monetary value?

In addition to the obvious value of fruit and timber, horticulturists around the world are now attempting to put a monetary value on an urban tree.

In the USA, the American Forestry Association in 1985 valued a 50 year old ornamental tree at \$57,151. This was based on yearly air conditioning \$73; soil erosion and stormwater control \$74; wildlife shelter \$74; air pollution control \$50; then compounding at 5%.

A professor from the University of Calcutta has estimated the value of a 50 year old ornamental tree to be \$193,250. His figure was reached by assessing that it generated \$31,250 worth of oxygen; recycled \$37,500 worth of water; provided \$31,250 worth of soil erosion and soil fertility; \$62,000 worth of air pollution and \$31,250 for animal shelter (Australian Horticulture, July 1988).

Peter Thyer, of Manly Municipal Council in Sydney, has devised a worksheet based on tree height, leaf cover, trunk size, age, health, life expectancy, aesthetics, social significance and benefits in respect of the ecosystem. Based on this method, I calculated that a



*A Pepper Tree (Schinus areira) — still
working 24 hours a day in spite of old age,
poor living conditions and major surgery*
photos by N. Beckham

mature eucalypt in my garden was worth around \$8,500.

There is no agreed formula for valuing urban trees. Depending on your philosophy you could say that a large tree was worth somewhere between \$8,000 to \$200,000. A 2,000 year old Cedar of Lebanon might even be worth \$4 million.

In economic terms, the value of something is what someone will pay for it. One study has suggested that an identical house on a suburban block is worth \$4,300 more when surrounded by trees, compared with a property without trees. I presume that this would apply only if the trees had been appropriately selected and sited. Some people may put the value much higher, but there are also those rare individuals who seem to hate anything leafy so they probably wouldn't consider buying the house anyway.

Why are urban trees so important?

Most of the figures given below were taken from USA journals, such as "American Forests", "Journal of Arboriculture", "American Nurseryman" and "American Horticulturist". The basic principles are just as applicable to Australia and to country properties.



To start with, one of the best things about trees is that they work 24 hours a day without noise and without argument. When you think of it, an urban tree is a living example of endurance, adaptability and the will to continue in spite of the odds.

Energy saving with trees

In most developed countries between 5% and 8% of the total energy use is for domestic heating and cooling. Within a building, air is exchanged through walls, floors, ceilings and windows, so the construction and siting of a house obviously makes a difference to the energy bill. Up to 25% of heating costs can be reduced when houses get winter sun.

Trees as winter wind protection may save up to 20% of heating costs. In a cool climate, trees that shade in winter are likely to be detrimental although a small amount of tree shade may be balanced by wind reduction.

Properly sited shade trees can reduce inside summer temperatures by as much as 20%.

The shading of air conditioning units is another consideration, but you would not want to shade solar collectors.

When large trees are well distributed throughout a neighbourhood, all of the trees together may have a significant impact on temperature and energy use in buildings, particularly in summer. To my knowledge, no one has estimated how many trees would be needed in an urban setting to effectively lower temperatures.

Wastewater disposal

Urban trees cut the cost of wastewater disposal, avert flooding and sedimentation of our streams and rivers.

A scientist with the USA Forest Service has calculated that in a 2.5 cm rainstorm over 12 hours, the interception of rain by the canopy of the urban forest in Salt Lake City reduces surface runoff by about 11.3 million gallons, or 17%.

The forests in the areas around our cities also catch the rain so that it flows gently into rivers and bays. When we develop these areas we not only take away the natural drainage but we add to the sedimentation problems every time a householder washes his hands. Ultimately this affects our rivers, the sea, wildlife, aquatic life and human lifestyle.

Soil and water conservation

Without plant cover, the sun's heat removes moisture from bare soil to a depth of 30 cm. You will have observed for yourself that you need to water less where you have summer shade trees in the garden.

top left: Magnolia liliflora 'Nigra'; deciduous trees make winter sculptures; bottom right: Kashmir Cypress (Cupressus cashmeriana); very graceful, especially suited to cool climates)



Tree roots remove substances which are harmful to water ecology, that is they act as a filter.

Trees stabilise stream banks and shore lines.

Trees as carbon dioxide "mops"

Plants actually keep us breathing. An average adult inhales 23,000 times a day, absorbing up to 16 kilos of oxygen from the air. Large trees in particular absorb human toxic carbon dioxide in considerable quantities and turn it into life-giving oxygen.

Scientists have attempted to quantify the number of trees needed to mop up the carbon dioxide caused by human civilisation and the following are some of their statistics.

Each person in the USA needs seven trees to change their carbon dioxide to oxygen; presumably this requirement is being met.

Each year an acre of trees can produce enough oxygen to keep 18 persons alive.

Six acres of fast growing trees will offset the carbon dioxide generated by and for a family of four.

Scientists at the Lawrence Berkely Laboratory in California estimate that urban trees are up to 15 times as valuable as ornamental rural trees in limiting carbon dioxide build-up because our urban areas have become "heat islands" (*Journal of Arboriculture*, 15 (8) August 1989).

America now has a plan to plant 100 million trees in urban areas by 1992. Our goal should be to fill every suitable and available place with a tree.

The greenhouse effect

This simply refers to the impact of advanced civilisation on our planet, that is the disturbance to the environment is such that we are creating areas on earth which could be likened to giant hot houses.

Scientists have calculated that before the start of the industrial revolution the levels of atmospheric carbon dioxide were a fairly

constant 280 ppm. The level is now about 345 ppm and increasing at about 0.5% each year.

About 5.1 billion tonnes of carbon are emitted annually through industrial and personal activity; another 1.6 billion tonnes are emitted through the burning of tropical forests.

It is estimated that there were 4,000 to 5,000 million hectares of original forest on the earth. We have reduced this by 700 million hectares and deforestation of the tropics continues at a rate of 10 to 25 million hectares per year.

To offset 5 billion tonnes of carbon per year emitted from fossil fuel to-day, we need a 700 million hectare forest growing at a fast rate.

"Once a forest reaches maturity, it no longer accumulates carbon dioxide; decomposition of dying plants balances new growth" (R.M. Clifford, CSIRO, "Trees and Natural Resources", Vol 31, No 1). In other words, conservation isn't enough to offset our energy use, we require newly growing trees as well.

Australia's ideal replanting should amount to 30 million hectares of forest which is why country reafforestation is getting so much attention, but we should not let this overshadow the importance of urban forests.

What about pollution control?

20 trees offset the polluting effects of one car driven 90 kilometres.

To help reduce atmospheric pollution, there should be at least three trees for every person on earth.

A large tree in an inner city area absorbs up to 4 kg per year of toxic chemicals.

Can trees deflect wind and noise?

In a domestic setting, wind-breaks of trees need to be fairly close to the house — about 17

metres and preferably the planting should be in two or more rows of varying heights.

Trees can cut noise levels by as much as 75%. A 34 metre strip absorbs 6 to 8 decibels.

Of course, noise is also reduced by sensible architecture as well as high, thick boundary walls. Trees could be used to soften the effects of man-made barriers..

What about birds and animals?

If trees were not around there wouldn't be any birds, and remember that birds eat heaps of insects.

Even domestic pets need trees for shade, lookouts, safety from enemies, scratching and recreation.

Properly planned urban forests can provide wildlife corridors.

Are street trees dangerous?

Have you ever seen a tree hit a car? The problems are usually caused because some people have an excessive liking for the products of different sorts of plants.

USA research indicates that most people say that large trees along roadways tend to be soothing.

Street trees give suburbs character; a line of avenue trees, particularly at a town's entrance, is welcoming and graceful. Most of the problems are caused because the wrong species is planted in the wrong place.

There are many other jobs that trees can do, such as :

- defining walkways
- hiding unpleasant views
- providing privacy
- compensating for or enhancing some of the things we build
- creating colour and interest

And finally, a tree doesn't need a reason to exist — it's just wonderful to look at.



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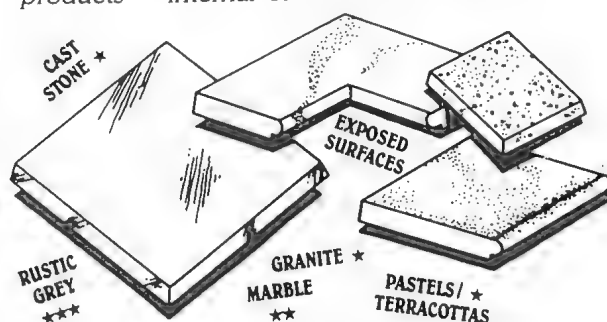
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ARTISTS IN The GARDEN

3 — Kathrin McMiles

Born in Sydney, now resident in Wahroonga

Qualifications

- 1966-67 Ceramic Certificate, East Sydney Technical College
- 1977-79 BA (Vis Arts) Sydney College of the Arts
- 1984 Post Grad Dip Vis Arts City Art Institute, Sydney
- 1989 Master of Creative Arts, SCA University of Wollongong

Exhibitions

Exhibitions include:
 Potters Society of Australia (1968/69)
 Art Gallery of NSW and National Gallery of Victoria (travelling crafts) 1971/74
 Fainza International Exhibition, Italy (1980)
 Private Galleries in Sydney, Melbourne, Darwin, Brisbane, Toowoomba and Wollongong (1972 — 1990)

Purchases and Commissions

Kathrin's work has been purchased by the Queen Victoria Art Gallery, Tasmania; Victoria State Craft Collection; Manly Art Gallery, NSW.

Commissions include Merck Sharpe and Dohme, Sydney; Continental Soups, Sydney; Australian Exports.



(top) ceramic totems, 1.75 to 1.5 m
 (below) ceramic totem, 1.75 m

Teaching

Kathrin has held the position of Director of a number of Ceramic Schools Programmes, and in addition has taught at East Sydney Technical College, Potters Society of Australia, Arts Council and Craft Council of Australia, Macquarie University Union, Willoughby Workshop Art Centre and Nepean CAE Art School.

Publications

Articles on her work have appeared in Pottery in Australia, Vogue Australia, Cosmopolitan, Australian Architecture, Arts in Education and Craft Arts International.

A Personal Statement

In recent years a heightened awareness of environmental issues has supported a re-greening of the built environment. But at a deeper level of human nature there is an awareness of a psychological and spiritual need to re-connect with the regenerative power of nature.

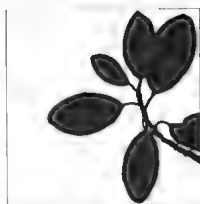
This life force, which recognises the interconnectedness between human nature and the environment, has been perceived by many past cultures, but largely forgotten, ignored or denied during this technological era.

In an attempt to nurture this ancient wisdom I have created these totemic sculptures, incorporating notions derived from pre-Hellenic matrifocal mythologies and Australian Aboriginal religion; both systems are conscious of a spiritual existence throughout the environment and within the relationship between human beings, natural species and specific environmental sites.

Designed to be installed in urban garden settings, the sculptures are equally at home in courtyards, foyers and interior living spaces. Combined with appropriate plants, they invoke an intense sense of place which reflects the wisdom and sacredness of the ancient cultures which were the basis of my research.

Note: Kathrin's totemic sculptures can presently be seen at the Beaver Galleries, 81 Denison Street, Deakin, ACT.

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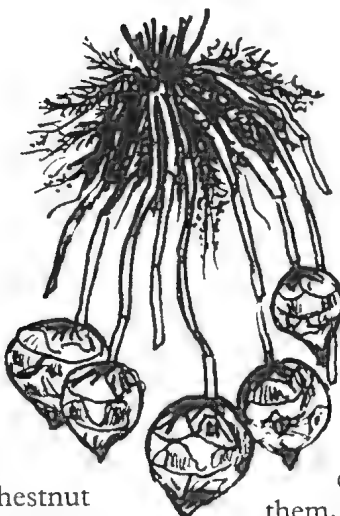
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The Chinese Water Chestnut



This article has been condensed from a pamphlet compiled by Isabell Shipard, of Shipard's Herb Farm, Nambour, Queensland

Introduction

The edible corm of the Chinese Water Chestnut (*Eleocharis dulcis*) has long been valued as a delicacy in the orient, and is now highly prized for its nutty flavour and crispness. It is exceptionally easy to grow and plants are now becoming available.

Climate

Although the plant prefers a warm climate it will grow and bear in cooler climates. As it is dormant in winter frosts will not destroy the corm, but if necessary corms can be dug and stored in moist sand during winter. Water chestnuts are being grown successfully in Sydney.

Growth habit

Once the corm starts to shoot the slender cylindrical stems become densely tufted and actually remain leafless, thus looking like a sedge plant, which in fact it is. The stems being tubular act as air passages and have the effect of purifying the water as oxygen is transferred down to the roots. The erect green stems grow rapidly and may reach a height of one to one and a half metres. The flowers are insignificant and form on the stem tops, first the female pistillate and then the male staminate. Rhizomes spread out from the base of the plant about six to eight weeks after planting and grow horizontally under the surface of the soil, then turn upwards and form suckers and new plants. Later come the food producing corms, resembling a brown bulb, three to four centimetres in diameter. The water chestnut can be a heavy yielding plant, and a commercial crop of 50 tonnes to the hectare has been recorded.

Cultivation

Plants can be grown in a garden pond or in any container that is deep enough to hold five to ten centimetres of soil and anything from four to thirty centimetres of water. Soil should contain plenty of well rotted organic matter and the pH should be between 6 and 7.5; if necessary lime or dolomite can be added to correct pH. The ideal depth of water is between

eight and thirteen centimetres, but if the plants are subjected to deeper water levels, eg after heavy rain, they can accommodate this by growing longer stems.

Harvesting

Harvesting takes place after the stems have turned brown and when the corm skins have developed a dark brown colour. Corms should be dug carefully so as not to bruise or damage them, then washed and dried. The dried stems can be used for cattle feed, as a mulch or frog basket or matt making.

Freshly dug chestnuts can be stored, with skin intact, for several weeks in a refrigerator. Once peeled they should be stored in water or frozen. If freezing, wash, peel and blanch for four minutes in steam at 100 degrees Celsius.

Corms required for re-planting can be stored in moist sand or loose, damp soil in containers, in a warm position.

Ways of eating water chestnuts

The fresh corms can be peeled with the fingers and eaten like a fresh fruit. The crisp, nutty flavour resembles that of coconut, or apple, to some macadamia nuts. Even when cooked they remain crisp.

They are a popular ingredient in stir-fry dishes, or peeled and thinly sliced they can be added to tossed salads, or used as a garnish in soups. Combine sliced water chestnuts with other creamed vegetables, or add to a fruit salad. They can also be pickled in vinegar, or crystallized in sugar or honey and used as a sweet.

Medicinal uses

In Asia water chestnuts are used in traditional medicine to relieve fevers, diarrhoea, indigestion, sore throats, jaundice, diabetes and hypertension. In 1945 research at a Chinese university showed that the juice from the corms contain an antibiotic called puchiin, which resembles penicillin in its action.

References

- "Chinese System of Food Cures", by H.C. Lu; Sterling Publishing Co.
- "The Chinese Vegetable Garden", by G. Harrington
- "Wild Foods in Australia", by A. and J. Cribb, Fontana Books

For further information and availability of plants write to:

Isabell Shipard, Shipard's Herb Farm,
Box 66 Nambour, Qld 4560,

or enclose 7 x 43 cent stamps for printed research information on other useful edible plants; tel (071)41.1101.





GARDEN CUTTINGS



Vegetables on the Roof

Paul Mankiewicz, of the Gaia Institute in New York City, together with his colleagues, has spent the past ten years working on a system of organic horticulture for rooftops. They have developed a lightweight soil mix incorporating recycled styrofoam, a low cost lightweight steel and plastic greenhouse with a fertigation system that waters and feeds the crops with a CO2 enriched slurry of composted yard and kitchen wastes.

Mr Markiewicz estimates, from the operation of a prototype, that a 8,000 square foot roof greenhouse could supply all the fresh vegetables needed annually by 3,700 people. He also projects pre-tax profits ranging from \$US17 to \$US44 per square foot per year.

Another organization that is pioneering rooftop gardening is ECHO (Educational Concern for Hunger Organization), in Florida. In a recent publication it describes shallow bed, shallow pool and wick gardens which utilize compost or even undecomposed organic material and various watering methods to grow crops without soil.

(From *The Avant Gardener*, published by Horticultural Data Processors, New York)

Upside down tomatoes

A Massachusetts grower plants his tomatoes upside down. He makes a hole in the bottom centre of the container and fits the rootball through this, flattening it so it won't fall out. He then fills the container with potting mix. He plants one tomato plant in a 8 inch hanging

plastic pot and in the top of the pot he plants flowers, herbs or vegetables. The fruit, he says, is easy to pick and yields are excellent.

New correspondence courses in horticulture

The Australian Horticultural Correspondence School has introduced two new home study courses, "Growing Bulbs for Cut Flowers" and "Palms and Cycads". The school can also produce tailor-made courses for any special individual needs; courses produced in this way in recent months include "Growing Lavender", "Greenhouse Cut Flower Growing" and "Trees for Land Rehabilitation". For further information write or telephone AHCS, 264 Swansea Road, Lilydale, Vic. 3140; tel (03)736.1882.



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Sagapress, of Sagaponack, New York, is a small company specialising in books on landscape design. Some recent titles are:

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- ☐ Gertrude Jekyll; a Vision of Garden and Wood, by Judith B. Tankard and Michael Van Valkenburgh (1989): 160 pp, 84 tritone plates; hardback \$65.00
(see Book Review section, this issue)
- ☐ Beatrix Farrand's American Landscape; Her Gardens and Campuses, by Diana Balmori, Diane Kestial McGuire and Eleanor M. Peck (1985); 216 pp, 15 colour photos, 96 b/w illustrations; softback \$46.00
(see Book Review section this issue)
- ☐ Landscaping the American Dream; the Gardens and Film Sets of Florence Yoch, by James J. Yoch (1989); 256 pp, 18 colour plates, 150 b/w illustrations; hardback \$80.00
- ☐ Fletcher Steele, Landscape Architect; an account of the Gardenmaker's Life, by Robin Karson (1989); 352 pp, 16 colour photos, 150 b/w illustrations; hardback \$93.00
- ☐ The English Flower Garden, by William Robinson (first published 1883, this edition 1984); 734 pp, numerous b/w etchings; hardback \$65.00
- ☐ Gravetye Manor, by William Robinson (first published 1911, this numbered limited facsimile 1984); 188 pp, 39 engravings; hardback \$250.00

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Product News

A new plant growth mineral

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Trials by the Department of Agronomy and Soil Science, University of New England proved that Zeolite:

- reduced the toxicity of high nitrogen salts during the early stages of plant growth;
- produced considerable increase in plant growth;
- improved the uptake of nitrogen in plants and retained nitrogen in the soil;
- improved fertilizer utilisation.

Trials were also carried out by Australian Agricultural Technology (AAT) on barley, at Barooga in NSW, which showed that yields were increased by 18% when Zeolite was used in conjunction with DAP fertilizer; and also by AAT on tomatoes at Bundaberg, which gave increased yields of 10 to 12%.

Zeolites are formed by the hydration and breakdown of deposits of volcanic ash. These deposits accumulate as either dry "air-fall" layers or as "water-lain" deposits in shallow lakes. Australian deposits of zeolite vary in thickness from 1 to 35 metres. Those at Mount Gipps compare favourably with previously imported material, both in quality and price.

Mount Gipps Zeolite is marketed by Mount Gipps Ltd, Suite 2 Level 4, 424 St Kilda Road, Melbourne 3004; tel (03)867.8544; fax (03)820.1501.



New hydroponics dosing system

Australian manufacturer TPS Electronics, has just released a new model HP2DS Automatic Dosing System which accurately controls nutrient conductivity and pH levels in all hydroponic applications. All parts required to install and operate the system are included in one standard kit; the electronic components are pre-assembled into a single panel which is easily mounted to the feeder tank shed wall. The nutrient sample chamber has a flow sensor built in, so that if the sample flow stops all dosing punmps are instantly shut down. A flow alarm output is provided to warn of problems with sample or feed-pump flow.

For further information contact:

TPS Pty Ltd,
4 Jamberoo Street, Springwood, Qld 4127
tel (07) 290.0400, fax (07) 808.4871.

An all-purpose planting tool

The AccuPlant is a new easy-to-use and adjustable measuring device that in one single action makes four or more holes of the depth required and neatly in line. Using AccuPlant, it is possible to plan detailed arrangements of seeds and seedlings and to ensure that the

spacing between rows and depth of holes is correct. Made of polypropylene, AccuPlant retails for approximately \$14.95. Enquiries to Greg Antas on (03)532.0875 or (018) 352 825.

A new tree pruner

A new tool capable of pruning tree branches up to six metres above the ground is now available from Husqvarna Forest and Garden.

Called the Highcutter, it uses a 49 cc clearing saw motor driving a hydraulic motor, which in turn powers and lubricates a 16 cm guide bar fitted with a 3/8ths inch low profile saw chain. The 16 cm guide bar can be attached to fibreglass shafts of from two to six metres in length. The motor is slung from a harness worn around the waist and over the shoulder. A hose connects the hydraulic motor to the fibreglass shaft to which the guide bar with saw chain is fitted. A throttle control is fitted to the shaft and hence is convenient for the operator.

The Husqvarna Highcutter is available from Husqvarna servicing dealers in all states.

Draining surface water

A convenient and effective solution to water on the driveway, tennis court, patio or swimming pool area is the Polychannel surface water drainage system, voted as the Best New Product at the 1989 Australian Hardware Show.

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Polychannel surface water drainage systems are available through leading hardware stores, plumbing supply outlets and garden centres. For further information contact:

Polycrrete,
3 Bennelong Road, Homebush, NSW 2140
tel (02) 748. 3100, fax (02) 648. 4637

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Any type of waste oil can be used, but very thick, black oil, from an old diesel engine for example, will leave much more ash so there will be more cleaning of the cast iron pan. On the other hand oil from an automatic transmission will leave virtually no ash. No filtering or treatment of the oil is needed.

Kroll heaters are totally safe to use and environmentally friendly; there is no smell, no smoke, fumes or soot.

Two models are available; the Kozy, which will heat a greenhouse up to 350 sq m, and the larger Klassik, which will heat one to 800 sq m, and which is suitable for ducting either within a large greenhouse or to several smaller ones.

For further information contact Max Conley at

Kroll Heaters Australia,
PO Box 1407 Orange, NSW 2800;
tel (063)62.9782; fax (063)62.7841.

Two More of Alister Clark's Roses

Susan IRVINE describes two recently discovered varieties

The recently published book "Man of Roses, Alister Clark of Glenara and his family", by T.R. Garnett, lists some 138 roses bred by this outstanding Australian rosarian.

Even this list is not complete as research continues and more information is accumulated. Of these 138, some 40 to 50 have been re-discovered and are being carefully preserved and planted in such places as Government House in Canberra, Moonee Valley Racecourse and Carrick Hill in South Australia.

Many of those which have been found have come from the families of the people after whom the roses were named, or from friends of the Clarks. Two which have been located and identified recently are 'Mrs Richard Turnbull' and 'Suitor'.

Some time ago Molly Dalrymple (nee Turnbull) told me that she had once lived at a farm called Red Rock near Riddell in Central Victoria. Across the back verandah of the house and over a tankstand had been a huge plant of the Alister Clark rose 'Mrs Richard Turnbull', named after her aunt.

I searched for and found the farm, but it had changed hands twice and the present owner said they had "thought it was an old briar" and chopped it to the ground. However, she added, it had not really mattered as it had grown again stronger than ever. The rose was not in flower but she gave me some cuttings. Unfortunately none of them took. In 1990 I went back and tried again. This was clearly a *Rosa gigantea* hybrid and these are often very difficult to strike from cuttings. This time, however, I was lucky and two out of the ten took. I had still to see the flower.

Many of the Alister Clark roses we have have come from the Alston's garden at Oaklands Junction. The Alstons were great friends of the Clarks and near neighbours; after Alister's death his head gardener, John Sharp, became gardener at the Alstons. Tid Alston had spoken to me often of a wonderful creamy coloured rose which Alister had given to her mother. It was growing up a huge oak tree in their garden. She had never known its name; I had seen it often but never in flower. This year she rang me one day at the end of

November and said "You must come down quickly; the big rose is in flower".

I went without delay and was not disappointed. It was one of the loveliest sights I have seen for a long time. From a trunk like a tree the great branches went high into the oak, which was festooned with huge creamy roses with a scent which filled the whole garden.

I went home and went through all my lists of Alister Clark's roses. The only one which fitted the description was 'Mrs Richard Turnbull'. If, in fact, this was it, the one at Red Rock should be in flower also.

I jumped into the car again and drove to Red Rock, taking wet newspaper, secateurs and an Eskey, for it was a hot day. Sure enough, the Red Rock rose was in flower and it looked identical.

I took blooms, buds and foliage and drove quickly back to Tid. They were identical. So another of Alister Clark's roses joined the list of those found.

The second one recently identified, 'Suitor', was also growing in Tid's garden. It is a little deep pink cluster rose on a low growing bush. It comes into flower later than some of the others but then continues without interruption until almost the end of May. Tid said her mother had told her it was called 'Suitor' and had been given to her by Alister.

In my reading I had never come across any Alister Clark rose of this name. It was certainly in none of the lists published regularly in the Rose Annuals under the heading "Glenara Seedlings" or in "Modern Roses".

People often forget or muddle the names of plants, and we had this one at second-hand. The evidence was not strong enough to accept without further corroboration.

We found the same rose in a garden near Kyneton, the owner of which had been a friend of Alister's. She was quite sure it was 'Cherub'. Alister had given it to her, and had subsequently often seen it in her garden; he said he had called it 'Cherub' because this was a small name for a small rose.

But all the descriptions of 'Cherub' which I have seen call it a "very vigorous climber with profuse

non-recurrent bloom". Certainly this was not our little ever-blooming dwarf rose. It was such a treasure, and struck so easily from cuttings that I propagated it and called it, temporarily, 'Not Cherub'!

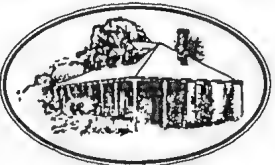
For a long time all attempts to identify it came to nothing. I looked up 'Suitor' in every rose book I could find; perhaps that was its name, but it did not seem to be one of Alister's roses — there are many in the garden at Glenara which are not of his breeding. Then in January of this year I came across an article by Alister himself in which he wrote "I have a good little seedling I call 'The Little Visitor', bred from 'Alice Amos' but almost crimson lake. I hope to issue it next year. Also 'Suitor', same class, both lasting well in water".

So 'Suitor' was a Clark rose, and I think we can now assume that Mrs Alston, who had made no mistakes with her other roses, had been right about this one too.

I suppose that Alister never did issue either of them as he had intended, as I have been able to find neither 'Suitor' nor 'The Little Visitor' listed anywhere.



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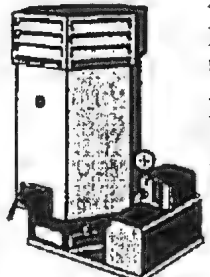
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Gail THOMAS reports.



At Smeaton, in central Victoria, is just such a place, the Tuki Fishing and Farming Complex. The property, which overall covers two square miles, is known as "Stoney Rises" (not to be confused with the Western District region), and has been owned by two families for three generations. While trout fishing in the five acres of cascading ponds, lakes and waterways may provide great relaxation, primarily the farm is a commercial sheep stud, being the largest Tukidale stud in Victoria. The entrance to the property is along a winding drive which dissects a large paddock where the sheep and lambs spend their days.

Tukidales were originally bought from New Zealand 15 years ago, and are bred for their fleece which is used for carpet manufacture. They are a light creamy colour with a longish coat, and even the lambs are born with

one inch of fleece. The sheep grow one inch of the clear, white wool per month and are shorn twice a year. Undoubtedly the highland country is a suitable environment for these fascinating animals.

Hosts Jennifer Britten and Robert Jones welcome visitors and cater for all their interests, be they groups which wish to see the operational aspects of a sheep stud or for those seeking some recreational fishing for the rainbow trout.

Jennifer Britten said there have always been trout on the property for as long as she can remember, and as they were keen on fishing they decided in 1985 to open the complex to the public.

The natural resources on the property were developed and the natural springs provide a pollution-free environment for the fish, with no water being

reticulated. Terraced waterways are brimming with trout of catchable size, and as Jennifer fed some of the fish in one of the ponds, they became extremely active, with fins breaking the surface of the water as they darted back creating great turbulence.

Tuki does not sell trout generally, so visitors fish for their own and pay for what they catch. If you do not have your own fishing gear rods and nets are on hand for hire, and bait is also available. There is a free cleaning and packing service for those who wish to take their catch home, but for those wanting to enjoy their trout straight away, pic-nic and barbecue areas are available, or guests may enjoy the comfort of dining in the Stable Gallery, which seats 60.

The house speciality is baked trout, and all fish served is free from bones, a great advantage especially for children. Smoked trout and smoked trout pate from Tuki's own smokehouse can also be enjoyed, and yabbies, when in season, are another delectable offering.

The emphasis with food is freshness, and simplicity in cooking. As the name suggests the Stable Gallery reflects a stable theme, with tables and bench type seating set in the individual stalls, while in the centre of the room is a wagon rim, bluestone open fire. Old lanterns, bridles, fox skins and other assorted memorabilia are displayed around the walls and stained glass "Tuki" windows add further dimension to the room. The Gallery has on display woollen garments and rugs as well as original paintings.

Adjacent to the Gallery stands the bluestone homestead, from stone quarried on the property. It was built in the early 1970s and stands on the site of the original 1850s homestead. When the new house was built massive earthworks were constructed and the owners have hundreds of metres of dry laid bluestone retaining

walls around the garden and adjoining areas, below which the fishing complex is situated. This new home is nestled in a pocket and an underground watering system ensures the area is green all year round, providing a fireproof environment. Where fires previously destroyed pines and cypresses, new plantings include oaks, elms and evergreens as well as natives such as banksias and bottlebrushes. These attract a variety of bird life, including wattlebirds, kookaburras, magpies, wrens and finches.

The gardens at Tuki are in the cottage style, and were planned and tended by Jennifer Britten's mother, who died in September 1990. Her devotion to the garden spanned more than 30 years, and Jennifer recalls her mother planting bulbs and other plants which helped create this beautiful oasis. Her nurturing of the garden has produced a legacy which the family intends to continue, for it reflects her own personality.

Throughout the year seasonal moods include

spring blossoms, paperbarks, roses and lavenders. There is also a rock garden, a herb garden and an extensive vegetable garden as well as fruit trees and a large passionfruit vine.

Tuki is well worth a visit for discerning food and gardening enthusiasts. It is open daily all year round. It also caters for educational and entertaining guided tours for schools, clubs and other interested groups who wish to see the workings of a commercial sheep stud or try their hand at a little trout fishing.

The complex is eight kilometres north of Smeaton and can be reached via Ballarat and Creswick, or from Daylesford via Blampied. For further information phone (053)45.6233 or (053)45.6377; or write to Tuki Fishing and Farming Complex, Stoney Rises, Smeaton, Vic. 3364



The Stable Gallery

photos by G. Thomas



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THE OLD RECTORY GARDEN AND ANTIQUES, 62 Wilson St, Braidwood, NSW 2622. Tel (048)42.2057. Cottage garden shrubs and old-fashioned roses and a wide variety of perennials grown in our garden. Closed Tues and Wed except by appointment.

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Calendar of Events, Home & Overseas

JUNE

16th June: Royal Botanic Gardens Sydney 175th Anniversary celebrations.

23rd to 25th June: RAIPR National Seminar, Canberra; for details fax (06)241.5394.

26th to 30th June: First New Zealand National Flower Trade Show and Fifth New Zealand Floriculture Conference, Christchurch.

28th to 30th June: Queensland Home and Garden Expo, Nambour Showground, Nambour. Contact Jill Scott (074) 46.7815.

JULY

13th and 14th July: Australian Camellia Research Society (NSW Foundation Branch) Annual Show at St Albans Church Hall, Pembroke St, Epping.

16th to 21st July: 9th World Rose Congress, Belfast.

20th and 21st July: Queensland Camellia Society Annual Show at the Auditorium, Mount Coot-tha Botanic Gardens, Brisbane.

AUGUST

26th Aug: Ornamental Plants Collections Association. Roger Spencer, Horticultural Botanist at the Royal Botanic Gardens, Melbourne, will speak on "Plant Names" at the Herbarium Hall, Birdwood Avenue, South Yarra, at 7.30 pm. Details from Margaret Sandiford, OPCA Subscribers Group, (03)787.4219 (a/h).

30th Aug to 1st Sept: Australian National Flower Show, World Congress Centre, Melbourne.

SEPTEMBER

7th to 9th Sept: Bundaberg Garden Expo, Agrotrend Site, Kendalls Rd, Bundaberg. Contact Bill Moores (071)52.5275.

14th Sept to 13th Oct: Floriade; Canberra's Spring Festival. Contact ACT Tourism Commission (06)245.6464, (02)233.3666 or (03)654.5088.

15th to 17th Sept: Pacific Horticultural Trade Show, Los Angeles.

16th to 22nd Sept: Spring in the Gardens, Royal Botanic Gardens, Sydney

16th to 22nd Sept: E.G. Waterhouse Garden Week, Erydene, 17 McIntosh St, Gordon, NSW. Garden only open.

20th to 23rd Sept: Berry Gardens Festival, Berry, NSW: 10 gardens open for inspection. Enquiries Janet Lewis (044)64.1720; Jenny Swan (044)64.1586; Nancy Bevan (044)64.1586.

28th Sept to 7th Oct: Bowral Tulip Time Festival; contact Southern Highlands Tourism Agency (048)85.1130 or Mittagong Visitors Office (048)71.2888.

30th Sept to 5th Oct: "Art in Horticulture" exhibition at VCAH Burnley, Burnley Gardens, Richmond, Vic. Enquiries to (03)810.8800.

OCTOBER

12th to 20th Oct: Leura Gardens Spring Festival: nine gardens open for inspection.

13th Oct: Friends of the Australian National Botanic Gardens Special Spring Festival. Contact Anne Joyce (06) 250.9538.

19th Oct: Geranium and Pelargonium Society of Sydney Annual Show, Burwood Church of Christ Hall, 18 Clarence St, Burwood (from July this will also be the venue for monthly meetings, held at 2 pm on the first Saturday of each month).

19th to 20th Oct: Country Garden Tour, Coolah, NSW, in aid of the Building Fund, Coolah Hostel for the Aged; eight gardens open to view. Details from Ruth Arnott, Birnam Wood, Coolah, 2843, or Jennie Stephens, The Rock, Coolah, 2843.

13th to 19th Oct: Garden Club of Australia Biennial Convention, Corowa Golf Club, Corowa, NSW. The theme for the Convention is "Gardening in the 21st Century". Hosts are the Rutherglen and District Garden Club.

Details from the Convention Coordinator, PO Box 1, Wahgunyah, Vic. 3687; tel (060)33.1419.

27th Oct: Ornamental Plants Collections Association. A Garden Party Luncheon at "Southdown", Merricks, where one of the OPCA *Cistus* Collections is held. Details from Margaret Sandiford, OPCA Subscribers Group, (03)787.4219, a/h.

NOVEMBER

2nd and 3rd Nov: Herb Happenings, Pennyroyal Herb Farm, Penny's Lane, Branyan, Bundaberg. Two days of free talks, lectures, demonstrations, etc. Phone (071)55.1622 for programme.

13th to 15th Nov: Gardentours in association with The Australian Garden Journal; three days of visiting special private gardens in the Southern Highlands of New South Wales. Details from (048) 61.4999 office hours.

22nd to 23rd Nov: Heritage Roses Australia National Conference, Castlemaine, Vic. Details from Lee Wooster (054)73.4332.

1992

8th and 9th Feb: Brisbane Herb Happening, the Auditorium, Mount Coot-tha Botanic Gardens, Toowong. Details from Pennyroyal Herb Farm, Bundaberg (071)55.1622.

15th April to 11th October: Floriade 1992, Zoetermeer, The Netherlands.

20th April to 12th October: Ameriflora '92, Columbia Park, Ohio.

Note: News items for inclusion in "Calendar of Events; Home and Abroad" must reach our editorial office by letter or fax no less than seven weeks before the first day of the month of issue.

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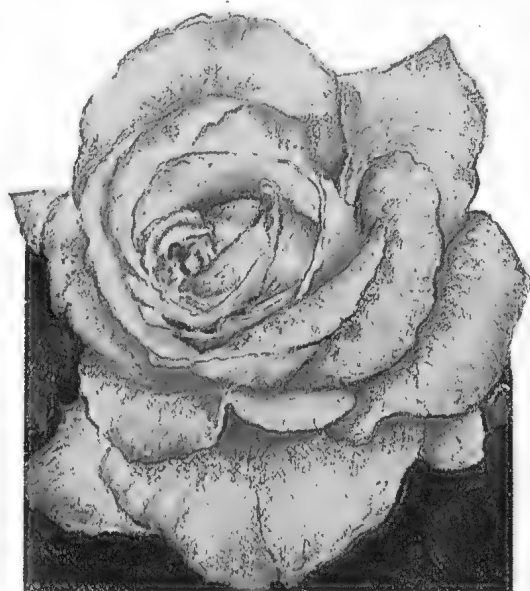
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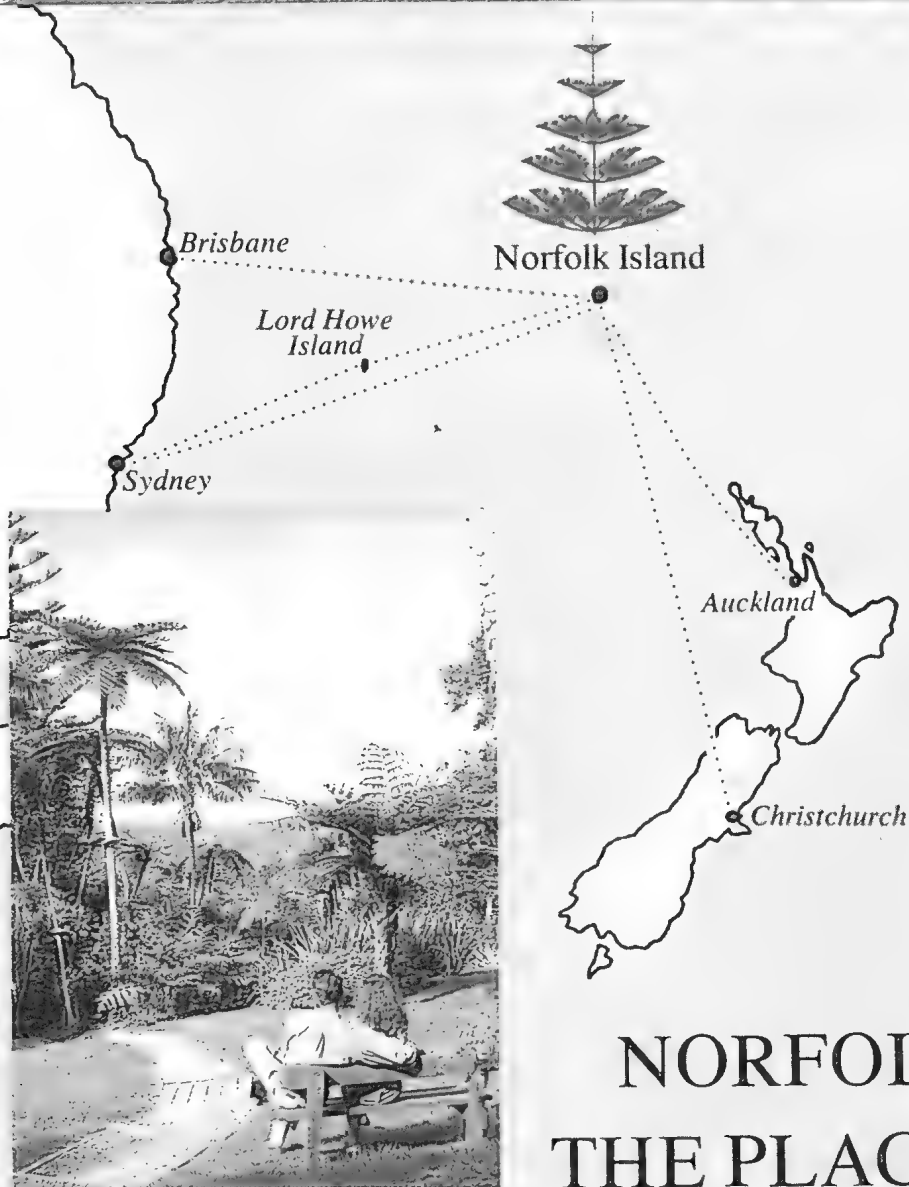


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5 AUG 1991

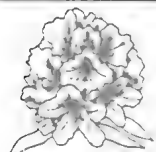
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Front Cover: Spring in the Olinda Rhododendron Gardens

Photo Keva North

Ten Years On...



With this issue we close Volume 10 of *The Australian Garden Journal*. Just ten years ago next October we launched an eight-page monthly newsletter called "Garden Cuttings". It was, in retrospect, a pretty amateurish effort; in fact when we look back on those early issues we sometimes wonder how we had the audacity to publish them at all. Yet, surprisingly, people liked these Cuttings; they were, after all, **different**. So they grew, eventually to blossom as a full-blown magazine, now bi-monthly, called *The Australian Garden Journal*. And so it went on; the old black and white cover was replaced by one in colour, the magazine appeared on the newstands, and people continued to buy it.

It's been a labour of love for ten years, not without its problems, frustrations and a few setbacks. But it is, perhaps, auspicious that we end our first ten years, amid talk of recession, unemployment, "it's too hard" and "we have no money", with our biggest — it has an extra eight pages — and, we think, our best issue yet. Even with the extra pages, the response from our advertisers has been such that some scheduled articles have had to be held over.

We have persevered because we firmly believe there is a need in Australia for a gardening magazine of the calibre to which we aspire. Garden making is a timeless occupation, and whereas most magazines focus on the "how to" we are more concerned with "why"; we look at gardening, not just as something you do in your spare time, but as a way of life.

I have to admit that the time has come when I would like to be able to look over my shoulder and see someone who could pick up the reins. Perhaps one day I will; that person may, quite possibly, do a far better job than I have. But whatever happens the *Garden Journal* will go on, and we will enter our second decade with confidence and a sense of purpose, casting aside all thoughts of "doom and gloom".

We are sure that our readers, and our advertisers, will continue to support us, as they have done over the past ten years.

TIM NORTH

WE HAVE MOVED —

to a new office block in the main street of Bowral.

The new street address is: Suite 3, 409 Bong Bong St. Bowral.

Post Office box number, telephone and fax numbers are **unchanged**.

 **PROFILES** 

PETER CANAIDER lives in Sherbrooke, and is a member of the Friends of the Alfred Nicholas Memorial Garden and of the National Trust.

SUSAN MANEY O'LEARY was Landscape Curator at George Eastman House until early this year.

DEANE ROSS is a third generation rosarian and has spent all his working life as a rose nurseryman. He and his wife Maureen are co-proprietors of Ross Roses, a retail and mail order rose nursery at Willungaa, south of Adelaide. Deane is author of several books on roses, including "Rose Growing for Pleasure" (Lothian, 1985) and "The Ross Guide to Rose Growing" (Lothian, 1990, see book review section this issue).

KAY OVERELL's first garden was in one of Sydney's northern beaches suburbs; since then she has moved a few beaches further south. When she is not gardening she helps her husband make surfboards and spends a lot of time figuring out what sort of graphics 17-year old boys would want to wear on their T-shirts. She says that working with colour in the garden has

been good training for "this recondite and unsuitable occupation for a middle aged lady".

ANNIE GILLISON is a free-lance journalist. She writes regularly for "The Age" and has contributed a number of articles to the Department of Conservation and Environment.

PHIL McCALLUM spent 40 years in government service, the last 20 of which landing him in many and varied jobs, such as Deputy Director of Conservation, Chairman of the Victorian National Estate Committee, Chairman of the Animal Welfare Advisory Committee and finally Director of Corporate Services in the Department of Conservation, Forests and Lands. He also furthered his life long interest in gardens by being Chairman of the Garden Committee at Victoria's Government House Gardens and assisted in sponsoring early historic garden studies before the formation of the Australian Garden Historic Society. He has been a member of the Australian Rhododendron Society for some years and it was, therefore, a natural extension of this interest when he was invited to take on the position of Director of the Olinda Gardens.

COMING SOON —

In the October/November issue of The Australian Garden Journal **Suzanne Price** writes about "The Ten Commandments" of good garden design, **Alan Hughes** sets us on the path to "Home Hydroponics" and **Benjamin Isaacs** answers the question "Why Seaweed in the Garden".

Gail Thomas takes us to Victoria's Otway Ranges (this feature held over from the current issue), **Nancy Beckham** tells us "How Plant Aromas Improve Your Health", **Kerry Geale** writes about the Chinese Garden at Wagga Wagga and **Tom Crossen** about a garden in Hobart that has links with Australia's oldest brewery.

All this and much more — in the October/November issue of The Australian Garden Journal — on sale first week in October.

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THIS ISSUE of *The Australian Garden Journal* contains eight extra pages, and the cover price is increased to \$4.50.

Commencing with Volume 11 (the next issue) there will be five issues only in each year, not six, but additional pages will mean that the total editorial content over twelve months will be virtually unchanged.

Months of publication will be:

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The Olinda Rhododendron Gardens

*Many Melbourne residents will spend thousands of dollars to visit gardens overseas, yet are unaware that they have a garden, parts of which are of international interest, sitting at their back doorstep. Its Director, **Phil McCALLUM**, describes this "Garden for All Seasons"*

The Olinda Rhododendron Gardens, in the Georgian Road, Olinda, in the heart of the Blue Dandenong Ranges, are better known by international tourists than by the people of Melbourne.

40,000 people including 15,000 international and interstate visitors, enjoy a visit to the Gardens in any one year. Many from overseas have heard of their reputation and visit them when in Melbourne, even if it is not in the rhododendron flowering season. Many make several visits in a year to catch the various displays the gardens have to offer.

The Gardens were started in 1960, when several nurserymen belonging to the Ferny Creek Horticultural Society formed the Australian Rhododendron Society. They approached the then Forests Commission for a site on which to establish a rhododendron garden. Eventually a 40-hectare site on the eastern ridge of Mount Dandenong was selected and approved by the Victorian Government.

The height of the gardens above sea level varies between 600 metres in the south to 450 metres in the north. Annual rainfall is about 1,500 mm; summer temperatures are six degrees Celsius lower than Melbourne while winter temperatures tend to



Spring rhododendrons combine with conifers in the rock garden.

Photo by Keva North

be milder except in southerly outbursts.

The selected site consisted of degraded forest, a rubbish dump and an ash dump from a guest house, but it had certain natural advantages in

the southern portion. A natural bowl was situated in the south-west corner which contained a permanent spring. The water from the spring flowed down a gully containing many tree ferns. This bowl is now the famous Kurume Bowl, and the stream now dammed in two places provides an attractive water feature as well as the gardens water supply.

The Kurume Bowl is one hectare of massed kurume azaleas surrounding an artificial pond. In October the visual effect of a mass of tightly packed flowers of white, pink and red kurumes cannot be described — it has to be seen to be appreciated.

Unfortunately, the bowl is a perfect habitat for rabbits, which make forays into the garden in the evenings looking for young lilliums, their favourite evening meal.

Below the Bowl is the Gully, full of tree ferns with vireyas as an understory. They are flanked on one side by the mollis, and on the other by rockeries. Over the years the yabbies have been working very hard in the rockeries, resulting in many hard soil pans and difficult conditions for the survival of plants. A major reworking of the rockeries is now under way to restore them to some of their former glory, but we

estimate that it will take us some two years with our present staff levels.

Access to the centre of the Gardens is through the Rhododendron Walk, where the road is flanked on both sides by magnificent rhododendrons. At the end of the Walk is the viewpoint, where one gets a fine view over Silvan Reservoir, the Yarra Valley to the Warburton Ranges and the Australian Alps. Below us, the Australian Hybrids section contains many fine hybrid rhododendrons bred by Victorian nurserymen. Some, such as 'Desert Sun' and 'Ayers Rock', contain the colours of the Australian inland landscape or Australian sunsets, and are particularly attractive to overseas visitors.

Proceeding down the Daffodil Vista (at present one quarter of a kilometre but planned to be half a kilometre by 1992) we can choose whether we go to the Camellia Garden or the Moorland Garden.

The Camellia Garden contains one hectare of camellias in an attractively landscaped garden. It was designed and planted by the Victorian Branch of the Australian Camellia Research Society. The garden is exposed to the southerlies, easterlies and north-easterlies, and at times it takes a very severe battering. The winds cause the camellias to grow into very tight bushes and often one can find a fine display tucked away inside the bush when all on the outside have been spoilt by the elements.

A gazebo is situated in the central lawn and the garden provides a lovely backdrop for weddings; many couples begin their married life here.

The Moorland Garden is due east of the Camellia Garden and situated on an exposed rocky knoll. Consequently it contains rhododendrons such as *R. impeditum*, *R. moupinense*, *R. williamsanum* and *R. yakushimanum* whose natural habitats occur at altitudes ranging from seven to 16 thousand feet in China and Japan. In this exposed position at the Olinda

Rhododendron Gardens, you can see these species rhododendrons at their most compact and dense best. *R. williamsanum* grows in a perfectly rounded evergreen shape and its pink bell-shaped flowers are a delight in the Moorland Garden. A protective external planting of various heaths completes the garden and gives almost continuous colour in the area.

Beyond these two gardens is the Northern section, where thousands of young large leaved rhododendrons are growing towards the time, in some 10 to 15 years, when they too will contribute towards the magnificent spectacle of the Spring Festival. This area also contains an avenue of Paulownias, native to China and Taiwan. The avenue ➡



(above) One of the hundreds of Vireyas in the Gully Garden. Photo courtesy of Olinda Rhododendron Gardens

(below) *Rhododendron protistum* of the Grande series. Photo by Keva North.





Mist invades the lovely Kurume Bowl in October

Photo by courtesy of Olinda Rhododendron Gardens

contains eight of the nine known species, one of which, *P. fortunei*, is being promoted by local Powton Nursery as a quick growing tree producing timber in a short space of time for cabinet making. Certainly under intensive horticulture and irrigation they make wood at a very rapid rate and may grow between four and five metres in a year. Those at the garden are not subject to intensive farming but are still five to seven metres in height after three years.

Those who know the gardens well begin arriving in August when the camellias put on their display. This continues until the end of November, but even in December many camellia blooms can still be found. The Camellia Garden revives again in February when the many dahlias planted between the camellias begin their show.

The popular viewing season for the garden commences in September, when the Australian Daffodil Society stages its annual daffodil display. By mid September some 3,000 daffodil blooms collected from daffodil farms throughout Victoria are on show in the Display Hall, while many thousands more are nodding in the winds in the Daffodil Vista in the centre of the garden.

As the daffodils fade away, the early rhododendrons begin to show splashes of colour around the garden. At this time the flowering of the magnolias heralds the southern icy blasts accompanied by hail and even at times light snow showers.

The early rhododendrons are followed by the kurumes in the Kurume Bowl and by the second week in October the southern part of the garden is ablaze with colour.

Late in October the mid-season rhododendrons bloom and bring the Rhododendron Walk in the centre of the garden into vibrant life. The American and German hybrids quickly follow while up near the top pond the blooms of two five-metre high rhododendrons combine to form a pink waterfall we call "The Pink Cascade".

In early November the mollis enter centre stage and provide strips of brilliant reds and orange and delicate yellow, half-way down the sides of the gully running parallel with our tinkling brook.

Throughout this whole performance the vireyas quietly go about their business under the tree ferns, presenting a red bloom here, an orange bloom there, and a yellow or white in odd spots up and down the gully just to provide that extra bit of interest.

December arrives and the crowds depart. Only the real gardeners and the international tourists come into the garden now. Each year these visitors will see something extra — another thousand liliums by 1992, and another thousand the following year if our propagation program is a success; many perennials which bloom in the period December to April will appear over the next two years, some Charm chrysanthemums will be introduced to bloom coincidentally with the Chrysanthemum Flower Show in the Display Hall in late April, and a water iris garden will be created at the tail end of the lower lake.

Those visitors who are prepared to walk and to follow their noses will find the delightful aromas of *R. decorum* in the Cherry Tree Walk and of *R. maddenii* in the northern Maddenii Walk. And from a curiosity point of view the epiphytic vireya cross, *R. christiana* x *R. lochae*, is in flower on the tree fern opposite the rockery. The liliums are beginning

to bloom and will continue to do so until mid-March.

Our resident peacock wonders where all the people have gone. Instead of displaying his magnificent tail alongside the upper pond he spends the first two weeks of December at the front entrance gate, waiting for his admirers to come. Forlornly, he finally bows to the inevitable and disappears into the garden for his summer moult and to await next season's crowds.

As I write this article it is early autumn. Patches of pink and white cyclamens are blooming in the garden. The first cold snap of autumn has made the lilac-rose blooms of *Colchicum autumnale* (often but wrongly called the Autumn Crocus) magically appear together in the alpine rockery in a time frame of 36 hours. Pink *Anemone hybrida* (japonica) are flowering down the gully accompanied by the native violet, *Viola hederacea*. Tinges of autumn foliage are beginning to appear on the

maples. Soon the garden will be donning her autumn garb of reds, oranges and golds. This truly is a garden for all seasons.

From many visitors we get many and varied comments. These are some we heard this year:

An English couple from Gloucestershire: "This is better than Wisley. Definitely".

A curator of a garden in Salem, Oregon: "You have a heck of a garden here".

An American lady on seeing the Kurume Bowl: "I have been around the world but I have never seen anything like this".

And finally, the supreme compliment from a Japanese gentleman on viewing for the first time the Kurume Bowl in full bloom: "Have your gardeners been trained by Japanese gardeners?".

And what do we think? We think we have "a heck of a garden" but we do not think we are as good as Wisley — not yet, anyway.



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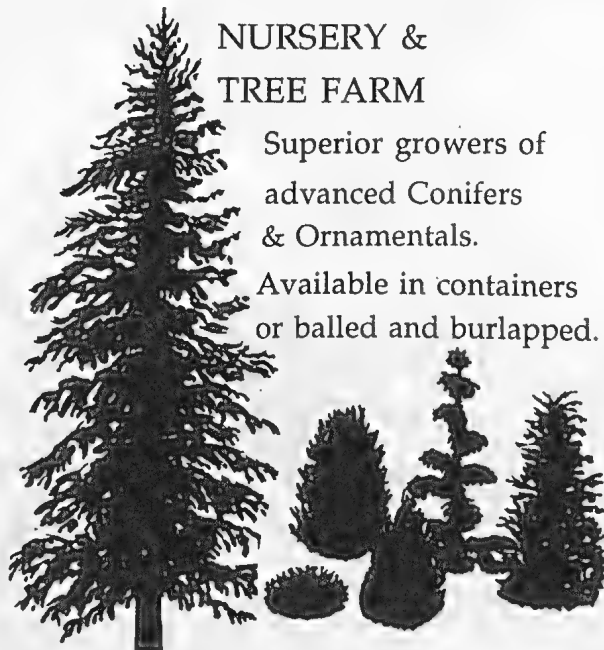
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The Meillands & Their Landscaping Roses

Deane ROSS describes a new concept of landscaping with roses.

Many readers will have read the book by Antonia Ridge, "For Love of a Rose", in which she traces the history of the French family of rose breeders, the Meillands. Although it was published 25 years ago, when Alain and Michele Meilland were teenagers and Papa and Louise were still alive, I often hear people make reference to the book to-day. It is interesting to learn that Alain is now the principal of the organisation, with his daughter Sonia working in the firm and two sons growing up into the business. Michele married Raymond Richardier, one of France's major rose growers, from Lyon, and their son Pierre has a senior position at the Antibes rose breeding centre.

At the time "For Love of a Rose" was written, Alain and his mother Louise were responsible for most of the breeding. However, they realised that plant breeding nowadays is not merely a case of "dusting some pollen around" but is a skilled and highly technical business. Consequently, some years ago they engaged a talented young science graduate, Jacques Mouchotte, to supervise their breeding programme, and several interesting developments are now emerging. Jacques would hasten to add that his breeding programme is a team effort, but there is no denying that it is his hand that is at the helm.

The breeding of cut roses for greenhouse production and thence to the floral trade is the most lucrative area of the operation, but of increasing significance is their series of landscaping roses. The idea of using roses in the land-

scape is not new. Indeed the use of floribundas has long been accepted for colourful displays in the garden. Meillands' concept of landscaping roses goes much further. They visualise vast areas of public, corporate and institutional space being planted to masses of roses. In theory it should be easy to convince the powers that be to plant roses everywhere — roses are universally popular, and what could be more appealing than seeing sweeps of colour along highways, parks and embankments. However, traditional roses carry two disadvantages; they require spraying and they require annual pruning, and who would want to let themselves into such a mammoth maintenance task? Thus was born the Meidiland® series of landscape roses. (Meidiland® is a trade marked name derived from Meilland and landscaping).

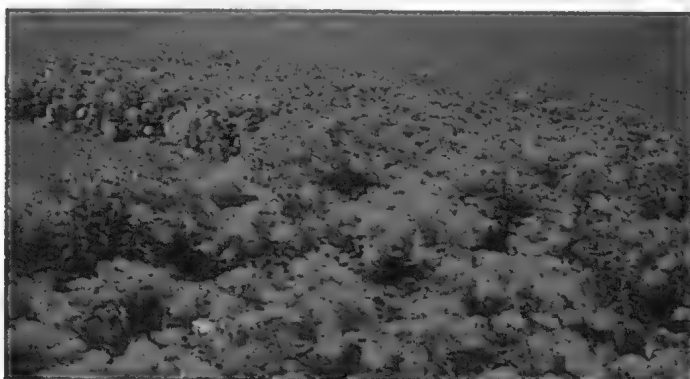
Their criteria is delightfully simple, if somewhat harder to breed into a rose.

1. The varieties must be highly disease resistant, such that spraying is not necessary.
2. They must not need traditional pruning. Some require cutting down each year or two by mechanical means, others require no trimming.
3. They must grow readily on their own roots, thus eliminating the chance of unwanted suckers.
4. The flowering period should be long, and when not in flower the foliage and even the hips should be attractive. The habit should be dense and neat, with an attractive silhouette.



(left) 'Ferdie' (Keitoli) develops into a cascading hedge without the need for pruning

(below) 'La Sevillana' (Meigekana) scarcely ever without a display of colourful blooms



Some of the varieties in the series are of bush habit while others are ground covers.

Their requirements for successful growth are also simple.

1. Like all roses, good soil preparation will give them a flying start. Thus the weed and seed population should be minimized, and a good amount of organic matter added before planting.

2. Regular watering is essential to get the best results, and fertiliser applications are still needed. Given modern techniques such as drip irrigation and soluble fertilisers, the labour requirements need only be minimal.

They have been grown under trial in Australia for some four to six years, and the first public plantings were made two years ago. Several nurseries around Australia are producing the range of Meidiland R roses and we can expect to see a dramatic rise in their use in the next few years.

The varieties that are already available are:

'Bonica' (Meidominac) is a metre high shrubb which bears small pink blooms in clusters. It was the first shrub rose to win the All-America Rose Selection.

'La Sevillana' (Meigekanau), bright red, and its pink sport 'Pink La Sevillana' is also about one metre high, of typical floribunda form, but constantly covering itself with blooms.

'Ferdy' (Keitoli) Patent Application No 14684/88 is possibly the most distinct rose of all. Tiny salmon blooms and equally tiny foliage is massed along the long canes that arch over towards the ground under their own weight. Reaching one and a half metres high and wide it should not be pruned, but allowed to overgrow itself.

'White Meidiland' (Meicouban) Patent Application No 14688/88 has large white pompons in clusters,



'Bonica' (Meidominac) — a hedge in full bloom; also makes an excellent specimen shrub

contrasted against rich glossy green foliage. It is a one and a half metre to two metres wide ground cover.

'Scarlet Meidiland' (Meikrotol) Patent Application No 57884/90 is a semi ground cover, reaching half a metre high by one and a half metres wide, with sprays of small scarlet blooms.

Other Meidilands under observation are a single red ground cover with bronzy foliage, a vigorous impenetrable ground cover with small single white blooms, and a single pink shrub.



Garden Design Seminar In Bathurst

A Garden Design Seminar and Garden Tour will be held in Bathurst, NSW, over the weekend of 2nd and 3rd November.

Speakers at the seminar will be:

- John Patrick; designer, author and horticultural consultant;
- Richard Ratcliffe; landscape architect specialising in historic garden conservation;
- Tim North; editor "The Australian Garden Journal";
- Professor Carrick Chambers; Director, Royal Botanic Gardens, Sydney;
- Robert Berry; florist and floral arranger.

The venue for the seminar, to be held on Saturday 2nd November, will be the Union Auditorium, Charles Sturt University. The tour, on Sunday 3rd November, will

include four local, but very different gardens. One of these is presently in need of restoration and future planning, and the owners will ask John Patrick "what do we do?" Another, designed by Paul Sorensen, has been expanded into an arboretum style garden with an interesting collection of trees. Richard Ratcliffe will talk on Sorensen's design features in the garden, and there will be a demonstration of correct tree planting procedures.

The inclusive price for seminar and tour is \$90.00; seminar only \$75.00; garden tour only \$20.00.

For details and registration form write to:

Bathurst Garden Design Seminar,
Pine Hills, Peel Road, Bathurst, NSW 2795;
phone (063) 37.6581.

Closing date for registrations is 7th October.

The Ferny Creek Horticultural Society

The Ferny Creek Horticultural Society was founded in May 1932. A public meeting was held in the Log Cabin in the Ferny Creek Reserve and it was decided to form a horticultural society to be known as "The Ferny Creek and Sherbrooke Horticultural Society". Office bearers were elected and a small committee was appointed to prepare for the first show, which was held in the Ferny Creek Reserve Pavilion in November 1932.

In the early years of the Society the main activity was the staging of two annual shows, one in spring and the other in autumn. They continued to be held in the Reserve Pavilion and were real country shows, with stalls for flowers, cakes, jam and competitions in bread making, cake making, jam making and fancy work.

The war years were difficult for the Society. Membership dropped and petrol rationing caused a serious decline in the number of visitors attending shows. Finally only one show a year was held. It was during 1947 that the committee decided to revert to three shows, to be held in April, September and November as they are to this day. In May 1952 it was decided that the name of the Society was too unwieldy and the word "Sherbrooke" was dropped, so the Society became the "Ferny Creek Horticultural Society".

Moves to acquire land for the Society's present site were first made in September 1956. It was decided that, subject to permission from the Recreation Reserve, the Society ask that four acres be set aside for the development of a garden. It was not until November 1957 that the Lands Department advised that four acres had been excised from the Recreation Reserve as a site for an ornamental garden under the Society's control.

After the Rhododendron Festival in 1956, 250 pounds were set aside from the profits to pay for the plants and other material with which to start the garden. Before it was ready for planting William's Nursery (no longer in business) gave the Society 150 deciduous trees to provide the necessary shade for the young plants. The established garden that is now on the right of the Hall is the result of this initial planting. By 1965 it was felt the time had come to further extend the garden, and application was made to the local Shire

for the land adjoining the original garden. This was an area of six and a half acres, which included the old tip site and was known as "the Quarry Reserve". The Department of Crown Lands approved the extension and the matter was finalised in 1967. This later acquisition gave the Society ten acres.


At about the same time the first stage of the building of a Horticultural Hall took place. It had become apparent that the venue where the shows were held in the Reserve was, due to lack of space and facilities, no longer adequate. While many people were involved it was mainly through the efforts of Mr George Tindale that the Society was able to consider a new hall.

Construction commenced on 28th March 1969 on the highest point in the garden, not without some initial difficulty due to an outcrop of basalt rock which made levelling difficult. The Hall was completed just in time for the September show in 1969. One of the features of the Hall is the lighting system, which is by skylights in the ceiling, enabling the exhibits to be seen to perfection by daylight.

The Golden Garden, on the right of the main car parking areas, was established in 1982 to commemorate the Society's Golden Jubilee.

In 1981 the Society received a generous donation of Proteas and Leucadendrons from Mr Peter Matthews; the bulk of these have been planted on the left side of the circular road to the car park. Other recent plantings have included the Erica Garden, on the slope below the Hall; a new Rock Garden; a Conifer Garden; a Calluna/Heath Garden; native plants on the right of the main gate and Dryandras/Banksias below the Erica Garden. A Rhododendron Species Garden is in process of being planted.

The members of the Ferny Creek Horticultural Society are very proud of what has been achieved over the years. The Spring Flower Show and Garden Display will be held on 14th and 15th September, and there will be a Flower Festival and Garden Display from 2nd through to 5th November. The Garden is located at the eastern end of Hilton Road.

For further information about the Society and its Garden, contact the Honorary Secretary, Ms B. Fieldhouse, 9 Seaview Avenue, Ferny Creek,  Vic 3786, tel (03)755.1957.

More Plant Profiles

from **Stephen RYAN**, of *Dicksonia Rare Plants*, Mount Macedon.

A Real Star Attraction

If you can grow camellias then you should be able to grow *Illicium anisatum*, and if just looking at a photograph isn't enough to get you moving then consider its many virtues.

It is an evergreen shrub with handsome mid-green foliage and a bushy habit, growing to about two metres. In spring it is covered with quaint many petalled pale lemon flowers, and the foliage has a lovely aroma when brushed past or crushed. In fact it's botanical name comes from the Latin *illicio*, meaning to attract, which refers to the smell of the leaves.

Illicium is generally listed in the family Illiaceae of which it is the only genus, and is most closely related to the family Wineraceae, which includes *Drimys*, which I have written about before. Older books tend to list them both in Magnoliaceae, but none of this really matters to those of us who just wish to grow this lovely shrub.

Illicium anisatum is often called Star Anise, but this common name more correctly belongs to *I. verum*, which I do not believe is normally available here although I do have in my collection three other species. *I. henryi* is a smaller shrub with pink flowers, *I. floridanum* has larger leaves and deep burgundy flowers, and *I. parviflorum* has deep yellow flowers and very aromatic leaves.

Getting back to *I. anisatum*, it was introduced to cultivation in the west from China in 1790, and received an Award of Merit from the Royal Horticultural Society in 1930. Although it will never be truly common I feel it will be more sought after when more people like myself give it the publicity it deserves.

Pretty Poisonous

In late winter and early spring the garden tends to be dominated by yellow. Drifts of daffodils, primroses, forsythia and acacias abound in every shade from palest lemon to deep gold. This is probably as it should be; after all, yellow is the colour of spring.

As charming as all this is in spring, I like to make the garden really vibrant by using strongly contrasting colours, and I just love mauves and purples with yellow. If this combination offends you perhaps you shouldn't read on. But if you think about it you will realise that it isn't too difficult to get these colours to mix in late summer, whereas in early spring it isn't so easy.

Help is at hand if you want a purple flower to nod above your drifts of primroses, in the guise of *Latua pubiflora* from Chile.

Latua is a monotypic genus in the Solanaceae, which means that it is related to such diverse plants ➡

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(..... and through to May 1992, with 129 gardens
including 14 in the Riverina)

More Plant Profiles, continued

as the tomatoes, tobacco, deadly nightshade and henbane, and like the last two mentioned it is decidedly poisonous. Not only has it this one vice but its elegant arching branches are quite well armed with long spines. These can be painful if you grab at the plant but can usually be worked around and I for one wouldn't stop growing it because of thorns, and unless you are silly enough to use it in a salad I cannot see it causing any other ill effects.



I have found *Latua* to be cold hardy and heat tolerant at Mount Macedon. It has grown to about its full height in three years from a small plant and flowered over a considerable period during late winter and early spring last season for the first time.

It has proved to be easy to grow from cuttings and if you like purple with yellow, you should try *Latua pubiflora*.



(left) *Illicium anisatum*
(above) *Latua pubiflora*

Spring in the Gardens 1991

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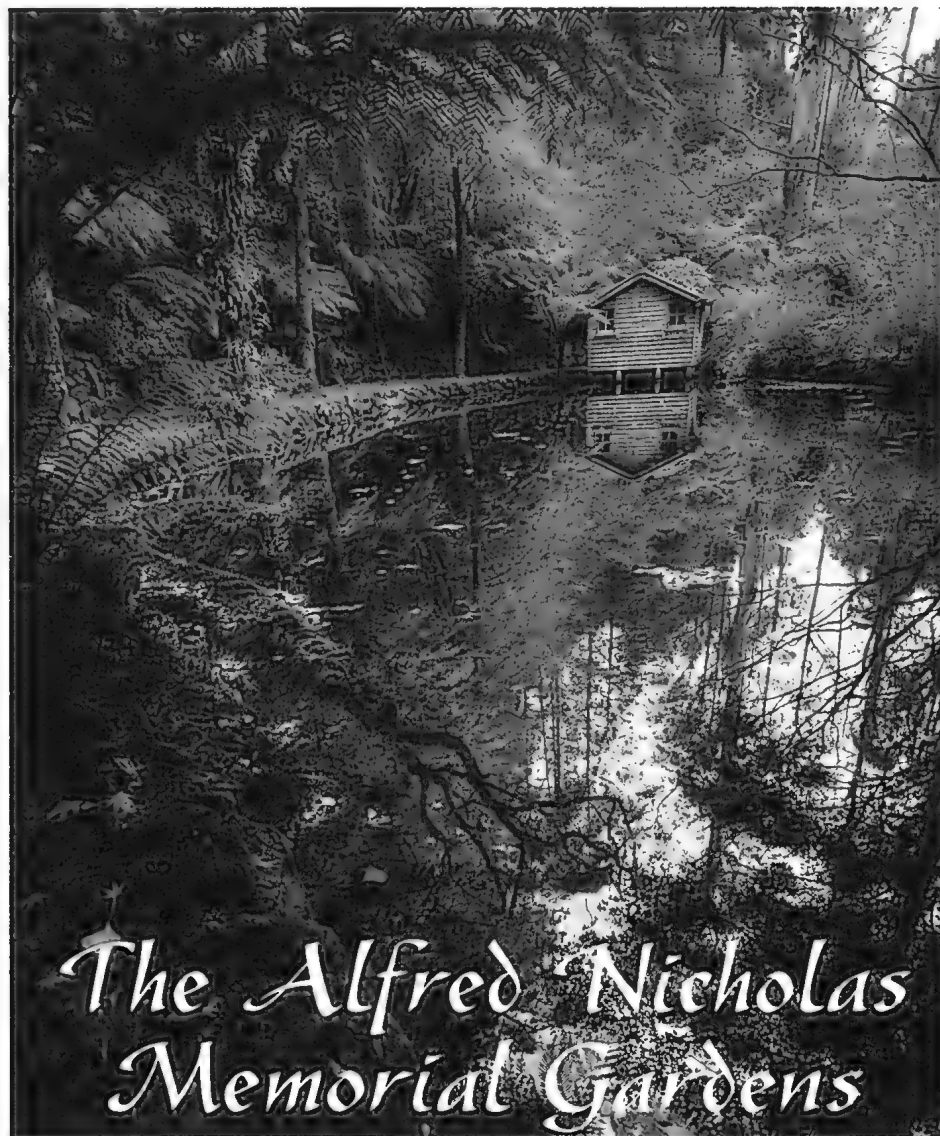
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The boatshed, viewed from across the lake.

Photo by Peter Young

The Alfred Nicholas Memorial Gardens

Peter CANAIDER describes the early history of what was once one of the finest gardens in Australia. Now, thankfully, it is being rejuvenated under the direction of Victoria's Department of Conservation and Environment.

Originally part of the Burnham Beeches Estate, 35 acres were formally handed over to the Shire of Sherbrooke, on 11th August 1965, by Maurice Nicholas and Margery Pearce (nee Nicholas) in memory of their father. The gift required that the garden be properly maintained, public access be provided, and that the services of Bill Greenless, the 72 year old gardener, be utilised for as long as he was able to work. When Mr Greenless was interviewed about the development of the garden by the Sun

News Pictorial he said "We copied the gardens of Buckingham Palace from a photograph on one of those old MacRobertson lolly boxes".

In October 1973 the Garden was transferred to the Forests Commission and is presently managed by the Department of Conservation and Environment.

The Alfred Nicholas Memorial Garden was named after the man who as a boy saved his pennies to buy flower seeds for his mother's garden. Alfred Nicholas attended the Majorca

Primary School in Central Victoria but ill health interrupted his studies and so he took outdoor work; later he became a grocer and then a successful importer.

He joined in business his brother George, who was a chemist. Working with primitive equipment during the First World War, George developed the Aspro formula after such trials as an explosion that left him believing that he was blinded for life, and on a second occasion being dragged from his Windsor pharmacy badly ➡

Alfred Nicholas Memorial Gardens, *continued*

gassed. The brothers' resilience through adversity and ill health, and their persistence and determination to succeed were characteristics inherited from their father, Maurice Nicholas, a Cornish miner who migrated to Australia in 1861 after a pit disaster at Carn Brea, in Cornwall.

In 1916 the Bank was ready to foreclose on the debt-ridden Nicholas Company. George Nicholas, on Albury railway station, offered a half share in the Company to a leading Melbourne business man for one thousand pounds. He declined the offer, and within a few years Aspro were being produced worldwide at the rate of ten million tablets a day.

This phenomenal success gave Alfred Nicholas, who then resided at Carn Brea, 5 Harcourt Street, Auburn, in Melbourne, the opportunity to employ fourteen gardeners, build nine glasshouses, indulge in the family's passion for growing cymbidium orchids and to bring out from England a specialist orchid grower, Mr Fred Chilvers. Later Mr Chilvers became Curator at Government House and through a mutual friend arranged a meeting between Mr Nicholas and Percival Trevaskis of Tredavoi in Cornwall. Mr Trevaskis was a recent graduate of the Royal Botanic Gardens Kew and was working at the time at the Imperial Bureau of Entomology, where he was in charge of all host plant growing operations for use in combating insect pests by biological control. He was introduced to Alfred Nicholas at the Chelsea Flower Show in May 1929. Mr Nicholas explained that he had purchased some 60 acres of land in the Dandenong Ranges, 20 miles from Melbourne; land with deep, friable, acidic and fertile soil, wonderful drainage, a climate of warm summers, cold winters, occasional snow falls and a high 52 inches annual rainfall where he was anxious to develop a country house and gardens and for which he required a landscape gardener. They discussed Trevaskis'

early practical training in alpine and herbaceous plants, his work at Barr and Sons' Nursery, Lord Aldenham's garden and the rock and alpine gardens at Kew. He was offered the position and accepted on the spot.

For the next five months Alfred Nicholas travelled around England on business and pleasure, writing to Trevaskis each week requesting him to visit various gardens he had seen for ideas, particularly on rock gardens. Percival Trevaskis became engaged to his girl friend, Louise, they married in October 1929, and set sail on their honeymoon trip to Australia on board the P & O liner Oronsay.

On arrival he found that the property was known as Carn Brea Estate. By deciding on green and copper beeches as part of his landscape he suggested to Alfred Nicholas the name "Burnham Beeches", after the well known English forest in the County of Buckinghamshire, which was close to both the Imperial Bureau of Entomology and the Aspro Factory at Slough.

The name appealed and Mr Nicholas named his Sherbrooke estate Burnham Beeches. Planting of beeches was accentuated in the grounds and along the roadside nature strip where they welcome visitors to day, particularly in April and May, to a colourful autumn display. The imposing front gates, clad with two art deco deer motifs, are supported on grand pillars that took Mr Holmes, the stonemason, three months to build. The centres are solid concrete, housing an electric cable to illuminate the magnificent ornamental lamps surmounting the pillars. The Friends Group of the Alfred Nicholas Memorial Garden hope to raise the money required to restore these lamps to working condition. The time and skill that went into these pillars show in their outer coating of Sunbury stone (red honeycomb volcanic rock), so veneered to show no cement joints. Each stone is individually pinned from the back. The gates and pillars were made at the time of the Great Depression, and Percival Trevaskis recalled that "just about everyone that entered the property looking for work

got a job, notwithstanding the fact that there was already a good nucleus of garden labour".

The front drive to Burnham Beeches wound between twelve Mountain Ash (*Eucalyptus regnans*), between 150 and 200 years old and reaching close to 200 feet in height. Sadly, late in 1990 one of these giants had to be removed as it had become dangerous. A special cable was imported from the USA to take the strain of lowering the cut sections to the ground.

These Mountain Ash were retained specifically as shade for the azaleas, rhododendrons, kalmias (Mountain Laurel) and other exotics that line both sides of the drive. These beds, 30 feet wide, were originally double trenched by hand the full length of the driveway, some 220 feet.

The new landscape gardener discovered that Alfred Nicholas was an impatient gardener. Anyone who had advanced trees or shrubs for sale was accommodated; hollies from a private hedge at Kallista, cryptomerias from Nightingales' Nursery at Avonsleigh and from Nobelius Nursery at Emerald were all planted in the garden. A Washingtonia and a 35 foot Canadian Sugar Maple (*Acer saccharinum*) were lifted by manual labour with the use of a trawahla jack from a little garden in Hope Street, Toorak. The last tree was so heavy that it went through the bottom of a new Thorneycroft truck.

Poplars, both Lombardy and *mon-olifera*, were obtained from the Lunacy Department, Mont Park through Hugh Linaker, the head gardener. Linaker had been employed by Alfred Nicholas to supervise the plantings of beds and flower borders at Carn Brea for entry of the garden in the annual Herald Garden Competition. He also designed the garden surrounds at the Shrine of Remembrance in Melbourne, and later joined Percival Trevaskis at Burnham Beeches.

Because of the slope at Sherbrooke, rockeries and lily ponds became the way of creating the interesting terraces and rock pockets. Plants such as gentians and salvias

were planted along with daphnes, including a variegated form from New Zealand as this source was the most disease-free and resistant.

Wonderful examples of hard work and skill show in the dry stone retaining walls, now covered in moss with occasional tree ferns protruding that almost give a feeling of prehistoric time. The path leads down past the waterfall, where visitors first glimpse the man-made lake with its encircling path and wistaria entwined bridges, giving access to the two islands from which there is the best view of the boathouse.

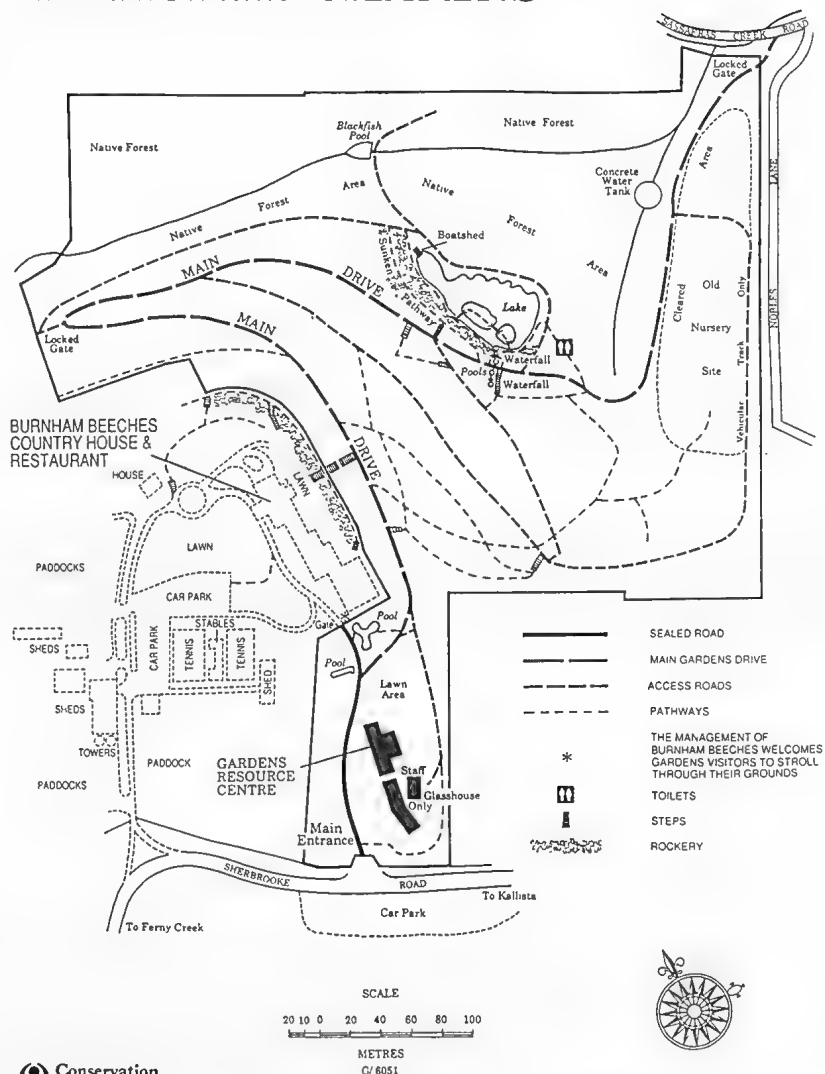
The main trees around the lake are *Acer palmatum*, *Carpinus betulus*, *Salix babylonica*, *Betula spp*, and the Chinese Maidenhair Tree, *Ginkgo biloba*. This landscape with its reflection on the lake in autumn is probably the most spectacular visual impression of any garden in Victoria.

The story goes that the lake was stocked with fish, and they were fed six days a week by the garden staff with cooked chopped liver. On Sundays this task was allocated to the carpenter's son, and while the Nicholas family was at church, the lad would march off to the lake, kerosene tin containing the liver in one hand and fishing rod in the other.

In 1933 150 trees were imported from England, including 76 from Lord Aldenham's estate in Hertfordshire. They were packed at the Slough Aspro Factory in 12-foot wooden crates under the supervision of Mr Charles Rafil, Curator of Kew Gardens. A special low loading 5-wheel Scammel 3-ton truck was imported to transport these advanced trees and shrubs around the garden.

Tender seedlings, annuals and perennials, were transported to Australia on board ship in "Wardian cases" (miniature glasshouses) and were watered by the ship steward en route. This was not a total success, as violas and pansies grew to three feet tall passing through the tropics and on arrival were too weak to propagate. The trees and shrubs travelled well, however, though most still required care because they came from one dormant winter to another, and most

ALFRED NICHOLAS MEMORIAL GARDENS



Conservation
Forests & Lands
Prepared by Drafting Services Branch, 1989

took two years to fully adjust to the change in season and climate.

Some debate now centres on what is known as the Blackfish Pond, which is fed by a small stream at the bottom of the garden. The centre of this pond has a large circular concrete funnel which acts as an overflow outlet. The remains of a timber jetty leading to the centre are still visible. The area is surrounded by tree ferns, bamboo, *Acer palmatum*, *Cornus spp*, *Hoheria populnea*, rhododendrons and pitosporum. The suggestion is that it copies the landscape of designer William Emes' National Trust owned property in Wales, Erddig, which has

a water feature known as the cup and saucer.

Sadly, Alfred Nicholas passed away in 1937 long before his dream and garden reached the zenith of perfection. Some argue that he died before the cup and saucer pond was built, but the story handed down is that Alfred Nicholas wanted strict solitude in which to fish for blackfish off the small jetty.

It is recorded that between 1929 and 1937 200,000 pounds was spent on the garden; at to-day's value, this is equal to about 40 million dollars.

The Alfred Nicholas Memorial Garden was part of a grand garden ➡

Alfred Nicholas Memorial Gardens, *continued*

that grew to become the best in Victoria, and some claim the loveliest in Australia. It matured and declined with the passing of Alfred Nicholas. The good news is that after 1973 Clive Wollard, the local resident appointed as head gardener, with great energy, enthusiasm and support from the Forests Commission staff, rehabilitated much of the garden. The same endeavour is now carried on by the present gardener, Phillip Johnston, with support from the staff of the

Department of Conservation and Environment.


The young couple, Percival Trevaskis and his newly wed wife Louise, who set sail in 1929 on board the Oronsay on their honeymoon, would be delighted to know that on many Saturdays weddings are celebrated in the romantic settings of the lakes and islands.

Notes

The Department of Conservation and Environment has commissioned a conservation analysis of the Alfred Nicholas Memorial Garden by Nigel Lewis and Richard Aitken. In researching the garden and the life and

personality of Alfred Nicholas they have unearthed a fascinating story of gardens, wealth, travel, engineering ingenuity, and life on a grand scale.

The Alfred Nicholas Memorial Garden is open from 8 am to 4 pm on weekdays, from 12 noon to 5 pm on Sundays and public holidays, except on very wet or windy days. Entry is by donation towards the upkeep of the Garden.

Anyone wishing to join the Friends of the Alfred Nicholas Memorial Garden, or who feel they can offer assistance of any kind, can contact Phillip Johnston on (03)755.1407 or (03)755.2726. 

Escape to Burnham Beeches

Burnham Beeches, built for the late Alfred Nicholas in 1932 to the design of architect Harry Norris, featured the latest "streamlined" art deco look of the period. It was a "grand" house, described by a popular journal as having "all the comforts of city dwelling", including a private theatrette with talkie equipment, an electric pipe organ in the music room, a lift to the Turret Room, and an orchid house.

Alfred Nicholas died in 1937, and during the war years Burnham Beeches was used as a childrens' hospital. It was returned to the Nicholas family in 1948, and Mrs Nicholas lived in the house until 1954. For the next 25 years it was used by the Nicholas Institute as a research institute. When it was sold at auction in 1981 it was listed as "an enormous house with accommodation for 18 live-in staff and 56 acres of land". The lake area gardens had been donated to the Shire of Sherbrooke in 1965 and named the Alfred Nicholas Memorial Garden.


Burnham Beeches was acquired by its present owners in 1988 and after a multi-million dollar

restoration to its former classic art deco brilliance, opened as Burnham Beeches Country House, a world class country house hotel. A guest room wing was added, the old pool became a Board Room and Conference Room; where was once a tennis court is now the Peacock

Ballroom. There are now 50 guest rooms and suites, and the original lounge room, dining room and billiards room have become the restaurant. There are two red clay tennis courts and a heated indoor swimming pool.

Now you can enjoy a mid-week escape from the stresses of modern living to total indulgence in this luxurious setting, any time between Sunday and Thursday, for just \$140 per person. This covers de-luxe accommodation, chilled champagne and

hand-made chocolates on arrival, a sumptuous dinner in the restaurant and an exquisite buffer breakfast. A suite with spa is available for an additional \$25 per person.

Burnham Beeches combines beautiful surroundings with a total commitment to excellence. 



LETTERS

Dear Tim,

I would like to congratulate the Seed Savers' Network (Garden Journal Vol 10, no 3, pp 122-123, Feb/Mar 1991) on the way they have encouraged gardeners to conserve varieties of plants that might otherwise be lost, and commend their activities to all readers of this Journal. It turns out that the Network's approach to conservation is the safest and most appropriate in the long run, as recent admissions about official "gene banks" have confirmed.

Storing seeds frozen has been the preferred method of storage promoted by the International Board for Plant Genetic Resources, established under the auspices of the FAO in 1974. Not long ago plans were announced for a new international seed bank to be located in the permafrost. Dr Roger Smith estimated the storage life of seeds of tropical legumes such as cowpea (*Vigna unguiculata*) at more than 400 years in the frozen state; his estimates for some cereals were more than 800 years.

The sceptics were ignored. But now the cat is well and truly out of the bag. In an article by Debora McKenzie in "New Scientist" of 11 May 1991 (Vol 130, No 1768, pp 14-15) it has been finally admitted that "not all seeds survive in the cold". The head of the official Netherlands seed bank concedes that "there is more genetic erosion in the banks than outside them".

The drastic losses now being discovered in the IBPGR seed banks were entirely predictable from previous knowledge of seed physiology. As guardians of genetic diversity, the Seed Savers' Network and groups like it throughout the world are now seen to have adopted the correct scientific basis. Of course it takes more time and trouble to grow plants to maturity every few years, then harvest and store fresh seed at appropriate temperatures. But with more and more people interested in making this effort, preservation of distinct cultivars is more certain. A "diffuse" bank with many custodians is more likely to survive the occasional mishap than a concentrated seed bank storing seeds the lazy way.

Yours sincerely,
David R. Murray



LETTERS continued on page 264

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BOOK REVIEWS



Rhododendrons in New Zealand

by Margaret Tapley; published by David Bateman, Auckland, 1990; recommended retail price \$NZ\$89.95.

Reviewed by Tim North

Rhododendrons have for long held a special place in New Zealand gardening. The first plantings were made as early as 1860, and New Zealand can claim a number of well known hybridisers, foremost among them Edgar Stead, who commenced hybridising in 1918. More recently the Pukeiti Rhododendron Trust garden was opened in 1951; it now occupies 364 ha, and is visited by many thousands of people every year. It is described here as "the spiritual home of rhododendrons in New Zealand".

While this book is clearly written primarily for New Zealand gardeners, the author covers a great deal of ground that will be of general interest; for example, trees and shrubs to grow with rhododendrons, as well as alpine, bulbs and ground covers — there is a stunning photograph of *Meconopsis napaulensis* in this section that will send many scurrying for their plant catalogues. The chapters on growing and caring for rhododendrons, pests, diseases and problems and propagation, are all applicable to Australian conditions.

The book is very well illustrated, and the author obviously has a wide grasp of her subject.

Miniature Gardens

by Joachim Carl (translated by Martin Kral); published by Eugen Ulmer GmbH & Co, Stuttgart, 1978; English edition by Timber Press, Oregon, 1990; recommended retail price \$US\$26.95 plus \$US\$5.00 p/p.

Reviewed by Trevor Nottle

Although I was rather bemused at first by this book, miniature "trough" gardens being something of a rarity in Australia, I have enjoyed reading it and

look forward, at some time in the future, to trying out this method of cultivating small plants.

It struck me that some of the plants mentioned would not survive our summer heat, and that substitutes would have to be found among the legion of succulents, dwarf bulbs and hardy alpine which are slowly percolating from the gardens of collectors to trade outlets. The detailed instruction on how to manufacture a variety of settings for choice small plants will not appeal to everyone, especially those who have plenty of space in which to indulge their fancy. However, as plots of land become smaller, or as gardeners grow older, making gardens on this intimate scale becomes more appealing; moreover the height above ground can be adjusted by setting troughs on stands or legs. The trick is to maintain some aesthetic sense while achieving a garden at a level adapted to old and rigid backs and arthritic leg joints. Those who have seen well established and thoughtfully planted trough gardens would generally agree that the idea can work and look most attractive. On a recent trip to the Dandenong Ranges I was interested to see that alpine nurseries there are offering lightweight tufa boulders hollowed out to make naturalistic planters, so the idea of trough gardening has established a toehold already. This book will provide a source of information and new ideas about how such gardens can be developed and further improved.

Trees In Paved Areas

published by the Victorian State Government Department of Planning and Urban Growth; revised edition 1990; available from the Department's Bookshop, 477 Collins St, Melbourne, for \$8.00.

Reviewed by Tim North

First published in 1986 this useful booklet provides detailed guidance on planting, maintaining and rehabilitating trees in streets, malls and other public

places. One does not need to travel far to be aware of the need for such guidance; unfortunately the information provided stops short of recommending species for urban planting — all too often one sees totally unsuitable trees used for street planting.

The Meaning of Gardens

by Mark Francis and Randolph T. Hester jr; approx. \$48.00.

Reviewed by Trevor Nottle

It was a great refreshment during the dry, drab winter to have the pleasure afforded by reading this book. To begin by saying that it is remarkable captures my delight in one word. The essays collected in its pages are a clear indication that good writing and original thinking about gardening are found abundantly in the New World, despite the evidence of current trends towards "older" style garden fashions.

What is this book about? It is about the meaning of gardens, about the ways in which gardens are central to our existence as individuals and communities. It is about our relationships with plants as significant "markers" of faith, power, cultural and personal expression and healing. These perspectives, explored with clarity and style in this book, are a revelation of the impact that gardens and plants have on the most mundane and the highest aspirations that we can experience. Heady stuff, indeed remarkable but the content bears out the claim. The essays of more than thirty authors sweep across a panorama of horticultural topics from multiculturalism, expressed in Californian communal gardens, through objects trouvés as garden art, to the staggering mysticism of an entire garden sculpted out of rock and the garden as a metaphor of power and sexuality. I found it the most exciting reading, stimulating, challenging and rewarding.

This book will recharge your batteries and give you plenty of new ideas to ponder. You may even reconsider the art of pruning as an act of personal ex-



BOOK REVIEWS



pression or come to view it as an act of faith.

Essential reading and a bargain at the price.

The Ross Guide to Rose Growing

by Deane Ross; published by Lothian Publishing Co 1991; recommended retail price \$29.95. Reviewed by Tim North

The author will need no introduction to most readers of this journal. Many, no doubt, will eagerly seek out any new book which bears his name. Nor will they be disappointed, for although this is, in fact, an expanded and updated edition of Deane's "Rose Growing for Pleasure" published in 1985, it has a substantial new content.

Deane Ross, apart from growing roses, is very much concerned with the uses to which they are put in the garden and landscape. So the chapter on "Garden Design with Roses" is especially valuable in a book which, as one would expect, contains a great deal of expert advice.

Landscaping the American Dream — the Gardens and Film Sets of Florence Yoch; 1890 to 1972

by James J. Yoch; published by Sagapress Inc/Harry N. Abrams, New York; approx \$80.00. Reviewed by Tim North

The name Florence Yoch will probably not be known to many Australians, even to those in the profession of landscape architecture. She was, however, one of the most original and versatile American designers of this century, although her work was almost entirely confined to California.

She designed gardens for Hollywood figures like Jack Warner, George Cukor and David Selznick; she designed sets for 1930s movies like "Romeo and Juliet" and "Gone With the Wind". In all, in conjunction with her partner Lucile Council, she designed more than

250 gardens, landscapes and film sets between 1915 and 1970.

Her originality as a designer is shown in her fondness for the eccentric and the irregular — leaning trees, angled walks, asymmetrical patterns and unexpected variations to geometric shapes. A great traveller, she made a detailed study of the great gardens of Europe, especially those of Italy; she made careful sketches of architectural details, some of which are reproduced in this book. Some may be tempted to describe her as a neo-classicist, but she skilfully adapted ideas gleaned from her travels to the climate and lifestyles of California.

To day's practitioners may learn something from Yoch's methods. Many of her jobs took as much as 12 months to complete. She spent two weeks finding a single cypress for the Cukor garden, while the acquisition of eight yews for the Warners was the result of long and complex negotiations. She provided her clients with pages of instructions on watering systems, ways of trimming trees, and general maintenance — 23 pages to Mrs Preston Hotchkis in the 1930s and an entirely different set to Mrs Albert Doerr in 1941.

Although many of her plans and detailed sketches are reproduced here, Yoch never placed much confidence on drawings, preferring to modify the original design on site; "you can't do a decent job on paper" she is quoted as having said. She was both intuitive and authoritative in her approach, and both she and Lucile Council were noted for the close personal supervision they gave every job. After WWII many of the men capable of working to her meticulous standards had gone, and these had to be modified accordingly.

This is a fascinating study, written by Florence Yoch's cousin, of a fascinating era in a land that, in retrospect, seems slightly larger than life. It is interesting as much for the light it throws on the customs and lifestyles of the rich of that land at that time, as it is for the lessons it provides on the art of garden making. James Yoch writes in a clear and crisp

style, carefully avoiding the jargon and obtuseness that mars some books on this subject. There are numerous black and white photographs of the period, sketches and drawings, as well as excellent contemporary colour photographs of some of her gardens by George Waters.

Highly recommended.

The Country Garden

a Time-Life Book, distributed by Allen and Unwin Australia; recommended retail price \$29.95. Reviewed by Tim North

This is essentially a picture book. The text is minimal. It follows the general theme of van Sweden's and Oehme's naturalistic style, but adds little to books like Ken Druse's "The Natural Garden". The text, such as it is, is interspersed with peripheral topics like "The Plan for Mount Vernon", "The American Seed Industry", "Versatile Herb Butters", "Choosing a Bird House", and recipes for "A Country Garden Lunch".

The photos are excellent and it is rather a pity that the text leaves so much to one's imagination. None of the gardens illustrated are named, but the one on pages 20 and 21 looks very much like that of the late Linc Foster, at Millstream in Connecticut. Linc was probably the greatest authority on rock garden plants of this century, but here the garden (if indeed it is his) is covered in two short paragraphs.

The recipes, incidentally, are good, too.

Fletcher Steele, Landscape Architect

by Robin Karson; published by Harry N. Abrams/Sagapress Inc; approx \$93.00. Reviewed by Tim North

This handsome book is not just a book about landscape architecture; it is also a first rate biography. The only book published in Australia that approaches it is Anne Latreille's recent



BOOK REVIEWS



work on Ellis Stones, but this is, for fairly obvious reasons, a more lavish production.

Fletcher Steele practised landscape architecture in the USA for 60 years, from 1915 to 1970. He was always innovative, sometimes controversial, at times brilliant. His work has been described as bridging the formalism of 19th century Beaux Arts and 20th century modernism.

Robin Karson has made skilful use of Steele's private correspondence, his writings and lectures, and a great many of his own photographs, sketches and plans, to paint a clear picture of the man himself, and at the same time to position his work correctly in the history of American landscape architecture.

Almost all his commissions were for private gardens, some of them, by today's standards, on a massive scale. Most of his clients were women, which emphasises the key role women have always played in American gardening; almost all were immensely wealthy.

He created gardens in the context of his clients' "dreams and preferences". He once wrote "He (the landscape architect) strives to bring to other peoples' lives a suitable inspiration for their contentment, even, he hopes, their happiness. To reach this sensitive achievement he must first study the personality of the people for whom the place is to be created. he probes to discover not what she has, but what she dreams of having, not what she does, but what she would like to do".

The scale of gardens such as that at Naumkeag, at Stockbridge in Massachusetts, which he designed for Mrs Mabel Choate, and that at Ancrum House at New Delhi, New York, for Angelica Gerry, his largest work, gave ample scope for daydreams. But daydreams did not come cheaply, even then, and his fees seem to have been commensurate with his clients' ability to pay, bringing forth some displeasure from those who were not yet accustomed to paying high prices for a garden. Sadly, few of these huge private gardens remain.

Steele was personable, a good talker and at home in any company; he was frequently a house guest of his wealthy clients. He was also a strong and forceful personality, but compassionate, committed to his profession and to the highest standards achievable. His construction guidelines were extensive and specific, like these: "under all coping, consoles and capstones lead flash bars, to be of 16 inch sheet lead, shall be installed. All flash pans to be soldered to form one continuous unit from end to end, turned down a half-inch and fitted neatly to the wall traps before capstones or finials are put in place".

An outstanding book, and one to be read by all with an interest in 20th century landscape architecture.

Hosta, the Flowering Foliage Plant

by Diana Grenfell; published by Batsford (UK) and Timber Press (USA); approx \$150.00.

Reviewed by Trevor Nottle

Diana Grenfell was a co-founder of the British Hosta and Hemerocallis Society and is co-owner of a highly regarded garden design business and a nursery specialising in hostas. Her involvement with the genus for over 20 years has given her first-hand experience that shows in a mature and balanced book.

Through the text she carefully traces the introduction of hostas from their Japanese and Chinese homelands; a series of events that go back to the earliest European contacts with the Japanese by Engelbert Kaempfer and Carl Peter Thunberg and continue up to the present with on-going botanising and introductions by Kenji Watanabe, George Schmid, Hideko Gowen and others. With conspicuous clarity the author describes the current state of play in the naming game without being pedantic or dogmatic. It makes refreshing reading after some of the convoluted ramblings that have been published in overseas gardening magazines. Incidental to the botanical history

of the hostas is the social history of this most attractive foliage plant. This history is woven in and out of the text in a casual and informative way which clearly shows that flower arrangers were the first to seriously collect these plants followed by designers impressed by the visual impact of the bold leaf masses made by mature plants. Gardeners and later collectors and breeders were late in recognising the attractions of hostas.

About half the book is taken up with a detailed catalogue of choice varieties, not all high priced rarities but good garden performers that cover all the major variations that are found in the genus. This section, amply illustrated by fine colour photographs, will whet the appetites of many gardeners who are just beginning to discover these plants in catalogues and magazines. There are also useful chapters on using hostas in gardens and their cultivation; the advice about growing them in pots is especially helpful and should give encouragement to many who do not have a bog garden, stream or reliable summer rains.

The best book to date on hostas.

OTHER BOOKS RECEIVED

Ornamental Flowering Trees in Australia

Ornamental Flowering Shrubs in Australia

**by Raymond J. Rowell; NSW University Press, rrp \$34.95
Second edition of these standard works, first published 1980.**

Suburban Weeds

(2nd edition) published by Queensland Department of Primary Industries; \$20.00 (incl postage) from QDPI Publications, GPO Box 46, Brisbane 4001.

***Illustrated Guide to Cacti*
by Clive Innes and Charles Glass;
published by Simon Schuster
Australia, rrp \$39.95**

In Search of the 200 Best Azaleas for Australia

by *Rodger DAVIDSON*

There are many, many thousands of Azalea varieties available all over the world. In Australia the number has never been counted but here, too, there are thousands on offer through many specialist and retail nursery outlets.

When Davidson's Nurseries commenced business in 1975, exclusively cultivating the (then) best known Azalea varieties with a relatively small inventory, its stated aim was to produce ultimately 200 of the best in the world. The proviso was that they be suitable for Australian conditions.

Since then, and with many overseas trips to the major Azalea breeding countries (Belgium, Holland, Germany, France and in the USA Florida and California) the nursery has not yet quite reached the stated objective.

The current inventory of around 150 varieties includes hybrids for all garden positions — full sun, semi shade and shade, hybrids suitable for tub culture, varieties with the ability to "spot flower" out of season; or some with a combination of all capabilities. Each has been trialled for up to eight years in Australia under the most stringent conditions. No new variety is released unless these conditions are met. Additionally, if any current varieties can be bettered by a new hybrid with more favourable performance of flower colour, size or form and growing stability, then the old will be discarded for the new. This means that in building up the current inventory to, say, 150 varieties, 30 or 40 may have been dropped from the range over the years and been replaced by better performers.

As an example, the nursery is currently trialling over 30 new varieties from Europe and the USA. Two of these ('Desiree' and 'Fire Magic') will be released in 1992; the others will be

released as they pass many grow-out trials and when sufficient stock in varying pot sizes can be produced as a commercial proposition.

Incidentally, I have recently returned from a comprehensive trip to Europe during which I selected another 50 possibilities. Stock of these will be specially packed and air freighted out and will reside in our quarantine house at Galston for the required period before passing on to the very severe propagation and trial circuit supervised by our experts.

It must be realised that what is good for colder climates may not be suitable for warmer Australian temperatures, even in winter. Most European imports are either semi shade or full shade varieties and sometimes fail in their ability to stand the shock of an Australian summer. So, out of a batch of say 20 very expensive importations we may only get one or two starters for final propagation in quantity and subsequent release to the public.

At that stage they carry the imprimatur of Davidson's Nurseries as a thoroughly reliable variety for Australia if given normal care, and will have passed all the testing criteria to leave the nursery in top condition.

Our efforts in hunting the world for the best 200 Azaleas is not undertaken in any haphazard manner. Over the years we have established firm contacts with research stations, universities and breeding nurseries throughout the main growing areas in Europe and the USA.

In Europe the various governments play a significant part in funding horticultural research stations and university faculties in what they regard as a very important industry with its multi-million dollar potted plant and cut flower markets, both local and export.

The challenge overseas to produce "the winning new variety" worth big

money to the fortunate discoverer or breeder, causes all main nurseries to have continuous programmes in train aimed at this goal. They go through all the permutations and combinations of trial and error adding to many thousands of attempts each season to come up with one or two marketable new varieties, let alone the elusive brilliant new discovery. On a recent trip to Europe one of the private research and hybridising organisations I visited confided to me that, in their cross pollination breeding programme, they considered themselves fortunate to get one **fair** new variety in 10,000 and one **good** one in 100,000 attempts! One can imagine the huge cost involved.

The question may be asked — how do you improve the already strikingly beautiful Azalea?

Put simply, the answer is (a) with better and more appealing foliage, (b) by producing a variety that is capable of throwing more flowers, bigger flowers and flowers that last longer on the bush, (c) a variety that is capable of better disease resistance, (d) a hybrid that is different in colour or form to anything produced to date, (e) a plant with a better bush shape and maybe smaller mature bush height or size, (f) a variety with flowers that will last longer in the vase.

An example of one of the above criteria has occurred to the age old favourites 'Alba Magna', 'Magnifica', 'Exquisite' and 'Splendens'. In their old form these grew into enormous bushes and tended with age to grow wild. The modern versions are now the compact ones. Now landscapers can plant drifts or individual plants in a garden setting knowing they will stay at a mature height of around one to two metres in a well formed and attractive shape.

So it is with many new European hybrids. Many are being released ➡

Azaleas, continued

with in-built capacity to throw more and bigger flowers that last two to three times as long on the bush. Their flowering season is expanded immensely and their spring display is much more colourful. Some carry spot flowers for up to nine months.

In the USA, the warm states of Florida and California breed SUN Azaleas, the magnificent varieties that withstand full sun conditions with little or no flower fade. All need to be kept mulched and moist through the hottest months.

With all these improvements to date and with many more bound to happen as modern horticultural science and breeding and propagation techniques take up the challenge, we can look forward to the world's favourite shrub staying just that — the world-favourite!

Versatile Azaleas

For quick reference Davidson's classify Azaleas into two main categories, semi shade and full sun varieties, and break this down further as to whether they "spot" flower and whether they tolerate tub culture. Some varieties fit all these categories, they tolerate full sun and semi-shade,

are spot flowerers and don't mind living in a tub.

Davidson's was the first Azalea propagator to recognise the full sun capability and has marketed this "plus" feature of more than 30 varieties for 10 years or more. This popular feature is now well known to the nursery industry and most keen gardeners. As a result sun varieties are highly sought after.

Many of Davidson's sun varieties are imported from the hot states of the USA where they are extremely popular. They have more new sun varieties under trial at present and will be releasing them when they pass their final tests and are propagated in quantity for retail distribution.

LETTERS continued from page 259

Dear Tim,

As a bulb grower and gladioli fan, my initial reaction to Rodger Elliot's letter in your April/May issue was a definite raising of the hackles. My second reaction was to note that he should have included *Gladiolus caryophyllaceus* (a serious ecological pest in WA) on his "weedy" list. In view of this somewhat ambivalent response I sat down, after mentally composing several vitriolic replies, and re-read his letter. There is no fact or sentiment therein with which I do not agree.

On analysis, what rankled was that Mr Elliot had chosen to launch his opinions (which I share) largely from one article (which I had enjoyed) about one group of plants (of which I am extremely fond). I am sure that an article on herbs which did not warn of the invasive potential of mint, horehound, fennel and yarrow would have aroused his concerns in like manner, as would parallel omissions in articles on trees, shrubs, natives, aquatics, climbers, perennials and annuals. As it is probably unrealistic for all garden journal articles to carry, in the fashion of cigarette packets, an environmental health warning, perhaps Mr Elliot could find time to elaborate on his views in an article or two, hopefully illustrating these important issues by drawing from a broader spectrum of the plant kingdom and thus lessening the chances of putting ultra-sensitive specialist growers like me off-side (if only temporarily).

Gardening is done largely for pleasure, sometimes for profit. It should also entail responsibility, ranging from not clogging your neighbours' gutters with leaves to respect for bushland or even global ecology. Pleasure and profit tend to prevent us from seeing our responsibilities clearly; "reality" and "practicality" ensure that responsibilities, like ideals, are never fully met. Because any species, any fertile or vegetatively prolific hybrid has the potential to become a pest somewhere are we to close our nurseries, give up gardening

and all return to a hunter-gatherer economy, living in grass nests among the indigenous vegetation? If not, the world may be looking to a future wherein all land masses bear a uniform flora of Fleabane, Gladioli and Alister Clark roses. Obviously, we need to draw the line, but where and how?

Regards,

Bruce J. Knight

The Botanist Nursery, Green Point, NSW

Dear Tim,

Yes, I agree that Bruce's letter is pretty reasonable. I am also glad that it raised his hackles and that he took the trouble to re-read my letter. I was hoping for that kind of reaction! I will endeavour to do an article with a broader base on problem plants.

It could be that we should not be growing certain species because of their weediness, and some of us, especially nurserypeople (including myself) will be forced to face up to this fact within the next few years. There are plenty of plants which don't pose any threats to our bushland.

Yours sincerely,

Rodger Elliot,

Montrose, Vic.

Dear Keva,

One of the many delights of your garden tour last November was my introduction to the *Kalmia latifolia* at Hillview.

Recently, when writing to a Melbourne cousin, I said I'd been busy scratching out some space in my "jungle" to make room for one. She has replied with this description she found in an old gardening book. "Their beauty over shadows all, dominates the scene, defies descriptive effort, lays a hush on the tongue and thrills the soul with the majesty of their beauty".

With all good wishes,

Mary Saxby,

Crookwell, NSW.

Seven of the modern Azaleas released by Davidson's in the last three years.



Mrs Gerda Kint Indica. Sport of 'Glaser Number 10'. M.J. Kint Bros, Belgium, 1978. Pink with white edge. Medium single. Low, dense, compact shrub with small leaves. Spot flowers in autumn then spring. Mid-season to late. Released 1989.



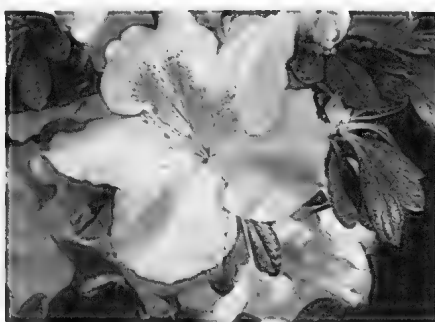
Stella Maris Indica. Sport of 'Rosali'. Van de Meer Bros, Netherlands, 1977. White with purplish blotch. Large semi double. Medium bushy shrub. Flowers mid season. Released 1989.



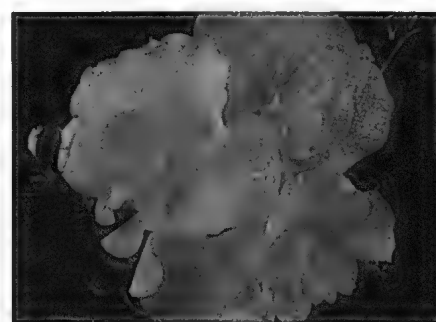
Dr Koester Indica. Seedling 'Friedhelm Scherrer' × unnamed seedling. O. Stahnke, Federal Republic of Germany 1980. Vivid red. Double. Spot flowers from autumn then spring. Mid season. Released 1989.



Rosali Indica. Seedling 'Perle de Noisy' × 'Pink Dream'. G. Boese, Federal Republic of Germany, 1975. Vivid purplish pink, inside a little paler. Large semi double. Medium bushy shrub. Flowers mid season. Released 1989.



Bertina Indica. Seedling 'Hermann Klusmann' × unnamed seedling. O. Stahnke, Federal Republic of Germany, 1972. Salmon pink. Very large single. Medium bushy growth. Spot flowers autumn then spring. Released 1988.



Lucie Indica. Seedling of unnamed seedling × 'Dr Arnold'. K. Glaser, Federal Republic of Germany, 1980. Vivid purplish pink. Large double. Compact bushy shrub. Flowers from autumn to spring. Released 1988.

New releases for 1992

Desiree Indica × Kurume. Seedling 'Petrick Alba' × 'Rex'. Belgium 1979. Strong purplish red. Medium single hose-in-hose. Dense bushy growth, medium height. Flowers mid-season.

Fire Magic Indica × Kurume. Syn Feuerzauber. Seedling 'Friedhelm Scherrer' × 'Kirin' or 'Rex'. O. Stahnke, Federal Republic of Germany, 1977. Orange red. Medium single. Dense bushy growth, medium height. Flowers mid season.

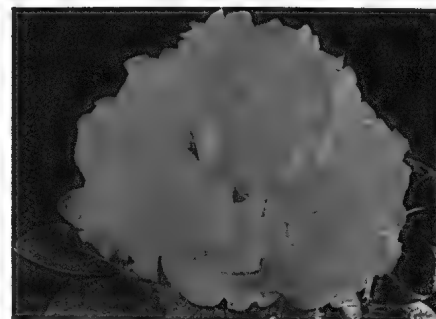
Catalogue offer

Those readers who do not have a copy of the new (1991) edition of Davidson's 28-page colour catalogue

may obtain one by writing to Davidson's Nurseries, 11-17 Knights Road, Galston, NSW 2159 or telephoning (02)653.1393. The catalogue lists and describes hundreds of Azaleas and Camellias together with many colour pictures, and gives hosts of interesting facts and culture notes.

Nursery tours

Garden Clubs and interested groups are invited to arrange a tour of Davidson's 31-acre nursery at Galston in the Hills district, 45 minutes drive from central Sydney. The nursery is trade only; regrettably no sales can be made to touring parties. Please ring Rodger Davidson or Sandy Findlay on (02)653.1393.



Charly Indica. Sport of 'Lucie'. K. Glaser, Federal Republic of Germany, 1978. Strong purplish red. Large double. Compact bushy shrub. Flowers from autumn to spring. Released 1988.

Photos by courtesy of Davidson's Nurseries, Galston, NSW. Proud to be the largest supplier of Azaleas and Camellias to the nursery industry in Australia.

Pirianda

Annie GILLISON reports on one of the most botanically important gardens in Australia, one built by three people.

The gardens Gillian and Harvey Ansell created successively round their homes in the Melbourne suburbs — there were three in all — were much acclaimed but in truth were only the prelude to their major work, a cool climate garden of great beauty that is today one of Australia's most important botanical gardens.

In 1977 Mr and Mrs Ansell donated this garden, Pirianda in Olinda, to the people of Victoria. It is now managed by the Department of Conservation and Environment and enjoyed not only by Victorians but visitors from everywhere.

Pirianda is important for its great diversity of plants and equally for the sensitive landscaping that brings them all together.

It takes rare talent to harmoniously place and plant such a variety, so that one garden of many moods is created; a garden in which the contrasts of colour, texture and form enhance each other at every turn.

Here there is a weaving of the blues of eucalypts, fir and spruce, the gold of elm, cypress and laburnum, the scarlet of oak and maple, and the deep forest greens of cedar and conifer. It is the often dramatic contrast of pyramidal, horizontal and weeping forms and the variety of texture in foliage that bring about the magic of Pirianda.

The Ansell's did not seek formal vistas, and in their more romantic approach aimed to mingle natives and exotics in what is basically a low maintenance woodland garden.

There are banks of rhododendrons, many of them rare, of azaleas, hydrangeas, and much more. Carpets of the little ground hugging native violet, tiny campanulas and the minor periwinkle spread between tall trunks.

Retaining walls of dry stone provide perfect places for mat forming plants,

alpines and little things that tumble over edges.

The garden sweeps down a broad hillside, with the native bush rising on either side to enclose it; a theatrical setting on its way with a grand outlook beyond tree covered nearby hills to distant plains of the peninsula in the south.

In the small valley at the bottom of the hill a garden of bog plants leads to the lovely fern gully and pathways wind up the other side.

In spring and especially in autumn scores of trees are full of colour and later the ground beneath is exquisitely littered; fallen blossoms and later leaves cast rich shadows.

It is said that this is a garden at its absolute best in autumn, but then it should also be seen when all the magnolias are in full flight, or the brilliant mollis azaleas, and garden lovers should not miss the exquisite cherries in bloom.

Whatever the season one of the rewards of the garden is the good labelling of plants; gate donation money has been well spent with, to date, some 2,000 new, weather resistant labels replacing Harvey Ansell's now fairly weather worn original labels.

It is not possible to list all Pirianda's treasures. To give some idea, the range of trees is from Sequoias to Himalayan Spruce, Huon Pine, Chinese Rowan and Manchurian Crabapple, to Persian Hazel, a *Nothofagus* that turns a brilliant orange, *Michelia doltsopa* and the Grecian Strawberry — *Arbutus andrachne* — with its vibrantly coloured trunk.

Often the sudden beauty of this garden lies in the splendid trunks of some of the trees; or, on rounding a bend, the sight of a long stretch of delicate Japanese anemones blooming under beech trees, or the tall and pretty primulas flowering

among the other bog plants besides the little creek.

On small bridges visitors pause to listen to the splash of water over stones and gaze into the mysterious, moist and mossy gully world of ancient tree ferns. If they are lucky they may see a lyrebird or a wombat. High above the birds' call and all around are the earthy scents of the bush.

Pirianda was created thanks to the combined garden making talents of the Ansell's, who had the financial resources to back up these talents, and the highly valued assistance of Les Rolling, an old Hills identity, who is renowned as a master of

the art of making dry stone walls.

Mrs Ansell had a wealth of botanical knowledge, her husband the fine eye for landscaping; it is said he was a perfectionist, she was the "boss". They scoured the nurseries for their collections and specimens and they travelled overseas and imported plants to ensure the splendid variety for which the garden is justly famous.

They devoted themselves for almost 30 years to the evolution of Pirianda. And having done so, and lived to see it well established with its future direction assured, they bequeathed it for everyone to enjoy.

At first it was in the hands of the Victorian Conservation Trust, with the agreement that when the Ansell's died it would become Crown Land. It was managed by the National Parks Service until the amalgamation of Conservation, Forests and Lands (now Conservation and Environment) in 1986. Mr Ansell died in 1984 and his wife in 1987.

Both lived to spend their last days at Pirianda, working in the garden until the end.

Those who know the traditional cold climate garden "hill station" gardens of



Photos by Peter Young

Australia can be astonished on a visit here to learn that this garden in all its mature grandeur is little more than a century old. It has all the appearance of a much older established garden.

In part this is due to the presence of some things that were already there when the Ansells came; a row of splendid beeches, cedars, a couple of tulip trees, indigenous stands of big blackwoods and mountain ash; and, at the heart of it all, the fern gully where the spring that never dries up rises to feed the creek.

But when Harvey Ansell bought the site in 1959 these were all but obscured in the incredibly wild tangle of growth that occurs in these hills when properties are left to lie fallow. Blackberries, metres high and swathing everything in sight, were perhaps the most daunting prospect.

It is, of course, this vigorous growth, typical of this part of the Dandenongs — known locally as “top of the hills” — that accounts for the rapid rate of growth of all the superb cool climate specimens that now flourish at Pirianda.

The reason for such growth is the area’s unique environment; deep red granite topsoil of volcanic origin with deep porous subsoils, allowing excellent drainage; high rainfall with little frost, not too much snow and seldom long dry periods in summer.

The Ansells always had a great love for, and considerable knowledge of, cool climate plants. It is not surprising that when living in Melbourne they had begun to look to the hills, nor that when Harvey Ansell found the property ➡

Pirianda, continued

that was to become Pirianda, the overgrown, weedy wilderness did not obscure his vision.

It took two years with bulldozers to get the land ready for planting. This had to be fairly careful work as beneath the mass of blackberry and other wild things, many old rhododendrons were found. Harvey Ansell walked in front of the dozers to direct them, and so big was the task workers from the Ansell factory in Melbourne were often called on for weekend working bees.

Quite early in the piece Les Rolling began making the lovely dry stone walls along the wide pathways winding down the hill that are an important feature of the garden. They were built entirely of local stone.

On a recent visit to Pirianda, Les Rolling, who now lives in Queensland, revealed that one of Harvey Ansell's aims was to "show what three people could do with their hands if they wished to create a heaven".

Les also revealed that before working at Pirianda he had never built a dry stone wall in his life. He was to build three kilometres of walls for pathways and terraces, not to mention flights of steps.

Harvey Ansell believed a thing should be done "once and once only". He didn't mind how long it took. He did, however, allow one stretch of wall — 20 feet long — to be redone in the early days — Les was out at the end by one inch.

The garden is famous for the perfection of these walls. It is also famous for the fern gully, Mrs Ansell's pride and joy, according to Les. She said it was to remain untouched, apart from a small natural pathway, and nothing that was not indigenous was ever to be planted there.

But she did make one exception — three seedlings of a Myrtle Beech that Les brought from the Otways, the only place they are known to grow. They have grown into fine trees and it was clear that when, after a hunt, he found them that this gave him the keenest pleasure of all.

In the early planting days on visits to Olinda the Ansell's camped in an old stone cottage at the bottom of the garden, where the line of the original beeches, suggesting the remains of an old farm garden or nursery and dating from the early days of this century were later to



become the famous beech avenue of today.

In 1962 they built their attractive new home, used today for small conferences, and then planted the lower slopes first with a splendid selection of maples and oaks, the terraces next, and fairly soon after Mrs Ansell began work on her much loved rock garden round the house.

She filled it with alpine treasures and cottage garden plants, and here one senses her presence in much the same way as the visitor to the late John and Sunday Reed's Heide garden in Bulleen becomes aware of the essence of Sunday Reed's input in her dearly loved kitchen garden.

Today, Pirianda's manager, John Curtis, lives with his family in the manager's house at the top of the hill. John, a Canadian, has been managing Pirianda for more than seven years.

The Ansell's planted plenty of maples, both Japanese and North American and, another delight to the Canadian, a variety of North American dogwoods.

They also planted many different conifers, and although John says these are often overlooked as a part of Pirianda, he points out that they make up one of the best collections in Australia.

He has great admiration for what the Ansell's did. "Some of the things in this garden were the first of their kind in Australia", he says, "and though in the early days in quarantine they lost some species, later when they shared quarantine arrangements with

Chandlers Nursery in The Basin they had a very high success rate."

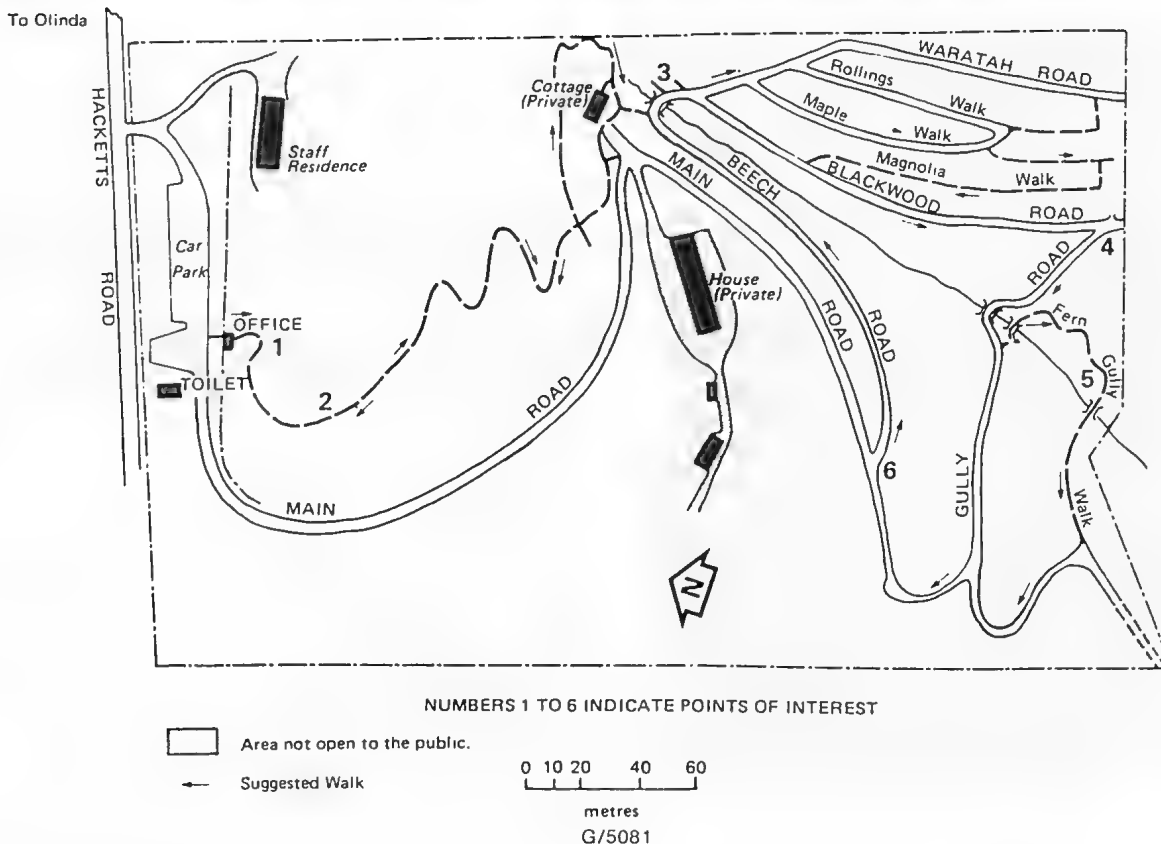
He takes care of the garden with the assistance of two apprentices and is fortunate in having the records the Ansell's scrupulously kept of all the plants they bought — when, where from and where in the garden they were planted.

He also has the assistance of the Ornamental Plants Collections Association whose interest it is to keep track of and preserve species.

Unlike the Nicholas Gardens, where there is a big job ahead to restore these beautiful gardens to their 1930s period, and many other historically and botanically important Australian gardens that have suffered periods of neglect, Pirianda has been continuously maintained.

Importantly, with the full knowledge of their owners' vision available, management plans for their care and continued evolution are well established.





Points of interest —

1. Grassy slope
2. View point
3. Along the terrace
4. Wombat gates
5. Fern gully
6. Specimen trees

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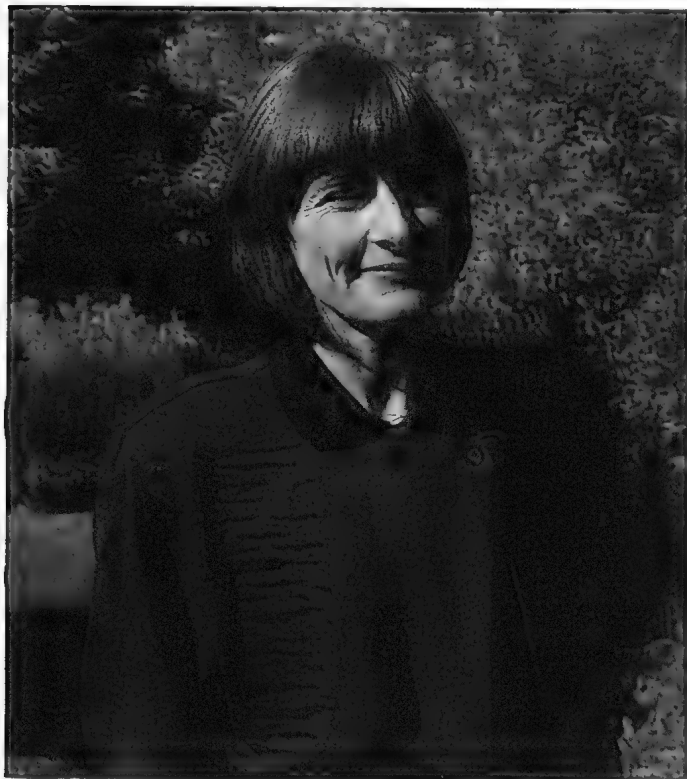
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A Passionate Gardener

*In the first of a series on lady gardeners, **Tim NORTH** talks to **Helen GORDON**, who gardens near the old goldmining town of Beechworth, in northern Victoria.*

Tim: Helen, you started to make this garden almost 14 years ago. Was this your first attempt at garden making? And from what source did you get your initial knowledge?

Helen: Has it really been that long? The answer to your first question is really "Yes" and "No". It was my first serious and integrated attempt as before that I had always lived in rented premises. Gardening then was mostly close to the house, much of it in containers. I always maintained and added a bit to what I had inherited — lots of daisies and quick growing flowering shrubs, as well as annuals and vegetables. Container gardening was mobile and I remember "moving house" involved not much more than relocating lots of potted plants and books. There is something very motivating when the land you are putting your energy into is your own. During this time I was gradually acquiring book knowledge, about plants, planting, design, history, and so on. That's one of the great things about gardening — it has such a multitude of

*"A house and garden,
'I believe, should be
sympathetic in style and
should ultimately flow
outwards into
the surrounding
environment..."*

facets to exercise and stimulate mind and body.

Tim: You started by making a native garden because you thought that natives would be "easier" than exotics, and also because it was then the fashionable thing to do. Later you removed most of the initial planting. Does this mean that you became disenchanted with native plants?

Helen: I'm sure that I did think they would be "easier", certainly quicker than exotics. This property, when we bought it, was in a very neglected state. The dilapidated 1860's miner's cottage was in urgent need of renovation and the five acres it was built on were covered in blackberries, docks and tussock grass. The garden around the house had been built on a steep shaley slope with only a thin layer of topsoil; on top of this the house and garden sit in the bottom corner of a south facing hill where the drainage is poor and where in winter springs miraculously appear to drown last season's plantings. We have had to work very hard and the early native plantings helped. We mulched heavily with anything we could lay our hands on; we made gravel paths and transported tons of rock to terrace the slope.

By the time I realised that the style of the house demanded a more traditional cottage garden the condition of the soil had improved and much

of the back breaking work was done. Most of the garden is considerably less than ten years old and I have gradually re-shaped it with the knowledge I now have. A house and garden, I believe, should be sympathetic in style and should ultimately flow outwards into the surrounding environment; here that is part bushland, part open grassland. So I have a mixture of native and exotic trees on the garden's periphery. The main part of the garden consists of about one acre of formal cottage garden.

Tim: In making a cottage garden at this time you were probably anticipating a fashion rather than following one. Is this roughly correct?

Helen: You flatter me! It is true that when I started gardening here there wasn't a plethora of plants and information about this style of garden. I don't think it is just the "cottage garden" style that has become fashionable, but that an interest in plants of all kinds and gardening in all its aspects have grown in recent times. I have merely ridden on the crest of that resurgence of enthusiasm.



Tim: What sort of plants especially interest you?

Helen: My tastes are really eclectic. I grow lots of old roses and have quite a good collection of David Austin roses. Also I grow perennials of all kinds and love the salvias especially — some are rather frost tender here; and campanulas, digitalis, heucheras, geraniums and alchemillas, lavenders, artemisias, santolina; savoury, sages and thymes are all well represented here. Also bulbous plants; I have a large and assorted collection of narcissi, species gladioli, crocus, iris — the list goes on and on. I regret that I don't have lots of trees, but many of the plants I grow don't appreciate an overhead canopy. Nevertheless I have found room for coppers of birches, a maple or two, some prunus and salix varieties, dogwoods and the like. I am trying to establish large trees like oaks and beeches on the four acres outside the main garden.

I love the unusual and can't resist a plant that is different, though these days I mostly buy with the general scheme of things in mind, and I try to keep my colour schemes reasonably intact. Foliage in all its colours, shape and textures has captivated my imagination and I hope that in this way I have given the garden year-round interest and a good solid structure.

Tim: So you not really an "impulse buyer"?

Helen: Sometimes I still buy on impulse and am then faced with the dilemma where to put the plant. I have been known to give plants away because I simply couldn't find space for them. I coveted a *Gunnera manicata* but its vast size was too much for my garden, so in the end I planted it down by the duck pond where the ducks slowly trampled it to death.

Tim: Do you believe there are still some groups/genera of plants of hardy perennials that are

very much under utilised in Australian gardens?

Helen: Yes, to some extent this is the fault of the nursery trade. The really "different" nursery is hard to find. Most stock the same plants. I realise it's a supply and demand problem but the public needs to be exposed to new plants and educated about them. It's a "Catch 22" situation; I feel it's time our nurseries took a few more risks. There are

"...the public needs to be exposed to new plants and educated about them"

heaps of perennials and shrubs well suited to our climates that are only seen in collectors' gardens and specialist nurseries, eg buddleia and ceanothus varieties, euphorbias, cistus, heucheras, salvias, campanulas, ornamental grasses, many bulbous species, mahonias, and so on.

Tim: You get all your water from the dam in front of the property. Is this going to hold out in this exceptionally dry year, or will you have to restrict watering?

Helen: Until a couple of years ago the garden was watered from the well which we inherited. Neil put in an automatic sprinkler system which is fed from the dam and this has proved to be a real time saver. This year the dam has all but dried up and we have been able to keep things going from the well with restricted watering, but I find time is as much a restriction as availability

A Passionate Gardener
Continued on page 274

The Paulownia

Jan CARSON reports
on the economic, as well as
the horticultural potential of this
beautiful Chinese tree.



Six week old Paulownia, showing the enormous first
season leaves

Photo by Jan Carson

When we began growing Paulownias in 1986 we knew them only as desirable ornamental trees; Pride of China, the Empress Tree; cold climate Jacaranda. We thought that our sometimes minus seven degree winter might reduce the flower buds to blackened husks, but we were determined to try. We hid them in banks of wattle, where they struggled with 10 cm of topsoil which defied constant watering. We poked them into crevices in the once gravel car park that is now our nursery; this was, at least, somewhat warmer.

They grew; some of them faster than others, but they all grew. Then we discovered the potential of the Paulownia as a timber tree, and planted them in our best alluvial soil, down low wheretemperatures can plummet to minus eight. These were utilitarian trees; what matter if their flowers never opened.

They grew. One grew nearly seven metres in five months, from a slip not 20 cm high in November to a towering pole by April. Two years later they defied the frost and the gardening books, and flowered.

We now grow four distinct species and two interspecific hybrids. In the protracted wet seasons of 1989 and '90 *P. fargesii* excelled, while in the dry of 1991 *P. elongata* and *P. fortunei* have rivalled them.

Paulownias are deep-rooted deciduous trees, native to a wide area of central, southern and coastal China, with species extending to Taiwan, Vietnam and Laos, Korea and Japan. They are the only tree genus in the family Scrophulariaceae, better known for that ubiquitous bedding annual, the snapdragon. The flowers occur in large terminal heads and are reminiscent of the "dragon", but with more open throat and flared petals, and only a hint of pouchy dragon cheeks. They range from mauve in *P. tomentosa*, through pale mauve to creamy white in *P. fortunei*, decorated with variable purplish and yellow spots, stripes and wrinkles in the throat.

The flowers are borne on the bare wood in spring, and are followed directly by the leaves; these decrease in size from the first year on, having played their photosynthetic part in that first season's huge spurt of growth. The leaves of mature trees are a sedate 15 cm or so in length, and borne fairly sparsely, allowing a light penetration of 40% to 50% at 7 to 8 years, and 20% to 40% in later years. The times for leaf renewal and fall are later than for most trees. Leafing out here in the Hastings River catchment of the mid-north coast of New South Wales occurs in October; leaf fall is completed in June.

These characteristics and its deep rooting habit make the Paulownia ideally suited for integration into agricultural systems. China now intercroops upwards of 1.5 million hectares of its agricultural land with Paulownias, as part of its "Forest Net" program.

The crops to benefit include wheat, corn, millet, soybeans, vegetables, tea, cotton, grazing pasture, ginger and edible bamboo. Yield increases of up to 20% have been reported, due to three major factors. These are: reduction in wind speeds by the windbreak effect of networks of trees planted on field boundaries; their ability to return the

nutrients collected by those searching roots to the surface each year at leaf fall, and their access to water from lower soil layers which is ultimately transpired, humidifying the surrounding air.

Here we grow Paulownias intercropped with *Phyllostachys pubescens*, the edible bamboo shoot of Chinese cookery. In this case the Paulownias are a nurse crop for the young bamboos, which are sensitive to excessive sunlight. The intention is to remove the Paulownias in two stages, beginning at ten years, by which time the bamboos should be achieving total cover and be self shading. We are also interplanting them with Pecans, where we expect to use a longer rotation. Intercropping with grazing pasture for beef cattle is being trialled in the area; here the expectation is to allow limited grazing during the second season that the pole has been transplanted to the open paddock, with return to normal paddock rotations the following season. Paulownias offer grazing animals an added bonus in autumn, as the leaves are dropped when still green and with high protein value.

All very well, you may say. Look pretty, grow fast, handy for raising giant bamboo shoots. Perhaps the most important attribute of Paulownias, however, is their ability to produce quality timber at a rate unequalled by most other trees. When we combine this with their suitability for growing on land that could otherwise not be used for forestry (ie farmland) we have a picture in which not only is agricultural productivity enhanced, but timber production increased, reducing pressure on our native forests.

The timber is by definition a hardwood, light and yet strong. It dries easily without warping, cracking or cupping, is rot resistant and has excellent insulation properties. It has a straight grain, polishes to a satin finish and is easily worked. Apart from its colour, which is a light golden brown, it resembles the Australian Red Cedar but is stronger, with a projected F-rating of 13, kiln-dried.

Traditional uses include furniture making, fine cabinet work, mouldings, paper pulp, rafters (in the round) and musical instrument sound boards (it can successfully be sawn into very thin sheets). More recent uses include plywood, veneers, faced composite board, packaging (it doesn't taint food), and woodwool for insulation.

Under optimum Chinese conditions harvesting can begin at 5 to 6 years after planting out. In this country the expectation is for thinning at 8 to 12 years, yielding a lower quality timber, with the remainder of the trees being grown on for another 20 years or so, by which time quality cabinet grade timber should be produced.



The coming shortage of rainforest timbers from South-east Asia, as forests are progressively over-logged, seems to provide an initial market entrance for Paulownia timber in Australia. The decline in quality of native timbers from State and private forests in many areas has also become a factor. Perhaps the Paulownia can give us the breathing space necessary to re-establish a sustainable harvesting program in our native forests, and go from there to complement our native hardwood resources.

I feel it is necessary to address the possibility of Paulownias becoming weeds in the Australian environment. Too many mistakes have been made in the past to ignore this threat.

Paulownias are propagated commercially from root cuttings, or from bud chips derived from them. The root is succulent and vigorous, pieces left in the ground often regrow, as do stumps, even enabling a second timber crop from the original rootstock. On the other hand, first year shoots are vulnerable to damage, easily broken off and extremely palatable to stock, particularly to cows. Re-

grazing two or more times is said to effectively eliminate them. Normally, the trees do not sucker from the roots, mainly because of their propensity to travel deep. We have only seen suckering from substantial roots left in the ground, and from trees growing in very thin topsoil and forced to assume a surface rooting habit.

Seed is contained in a moderately hard walled persistent capsule and is dispersed by wind. The seed is fine, papery and slightly winged; maximum distance of travel is reported as half to one kilometre. We find seed germination is negligible without pre-soaking. Invasion of healthy native forest by Paulownias is unlikely, as seedlings require high light and moisture; shading in excess of 70% is considered fatal.

Paulownias were first introduced into Australia by Chinese miners in the 19th century, and mature specimens of *P. tomentosa* (syn *P. imperialis*) can be seen, mainly in Victoria from the western goldfields to Geelong, the Dandenongs and Myrtleford in the north. Naturally they are more suited to areas of summer rainfall, but they have been found to succeed from Tasmania to Cairns providing moisture is available in the growing season.

A pH of between 5.0 and 8.0 is satisfactory for most species, but *P. fargesii* requires acid conditions of between 5.0 and 6.0. The ideal soil is moisture retentive but well drained, deep and friable. However, the trees are very ➡


The Paulownia, continued

adaptable and tolerate heavy clay, sand and salinity. Reasonable drainage is mandatory, however.

It has been suggested that Paulownias could be grown in the perennial border, with annual decapitation substituting foliage for arboreal grandeur. While I have never been able to bring myself to do this, I have achieved it by default. The result is probably best suited to tropical gardens or to those southerners yearning for an equatorial look. With the tea-tray sized leaves either in profusion or thinned to a single spire, the effect is certainly bold.

A well grown tree in spring is a spectacular sight. Isolated specimens are characterised by a rounded

crown, often with branches sweeping low to the ground. The speed of growth and deep rooting habit combine to make the trees admirably suited for that difficult transition between open paddock and woodland garden. In my garden a single season's growth has been sufficient to greatly improve the prospects for the *Edgeworthia* below, previously suffering badly from sunburn. Next season I will dare to attempt a Hosta!

The potential for shading we ultra-violet sensitive humans is also obvious, and aided by the ease of transplanting year old poles I can easily lift a six metre pole to my shoulder and cart it, with minimum rootmass, to its permanent position. Next year, I know, I will be able to pause in its shade as I pass; the following spring I may admire its blossom, and if I ever choose to  chop it down, well ...

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All this will take place in Queen Victoria Gardens, opposite the Victorian Arts Centre, from 21st to 28th September, from noon to 10 pm daily. Admission is free.

A Passionate Gardener *continued from page 271*

of water. First priority is always the pots and I have a large number of terracotta tubs on the terrace and verandahs. I used to have a lot of small pots and baskets but these have now been rationalised.

Tim: No garden, of course, is ever finished. Yours has clearly evolved and changed over 14 years. Are you planning any more major changes?

Helen: I am fairly happy with the way the garden is developing. It is still in its infancy and I look forward to the hedges maturing and the small trees and shrubs filling out and giving it more substance. I don't really want to extend the garden beyond its present boundaries though I will add more trees to the outer four acres. There is always something happening, though; this weekend Neil and his father are going to take out the old photinia in

the front; it is well past its prime but the problem is that it is the biggest tree in the front garden and all the old gnarled branches reach up in front of our bedroom window where they provide a playground for an endless array of birdlife. I will miss these during Sunday morning breakfast in bed! I have been given a *Photinia beauverdiana* to plant in its place so I guess I am emotionally prepared for the demise.


Gardening is about change and plantings are transitory. The critical thing is to get the hard landscaping right. Next the trees and big shrubs need to be in the best places. After that a garden becomes manageable.

Tim: With so many other interests and commitments, how do you find time to look after it all?

Helen: Time is a big problem but I think that you can always find time for the things you really want to

achieve. Sometimes I have to delay garden projects but I get time in the end. I tend to work like crazy, then take it easy for a few weeks. But I do take time every day to walk round the garden and enjoy it.

Tim: Finally, Helen, having recently had a knee operation and being temporarily immobilised, have you a willing and/or experienced husband to take over the essential jobs?

Helen: Having this knee reconstruction is very frustrating, but I am fortunate in having a very willing husband and hard working in-laws who have been staying here during the early part of my rehabilitation. Also I have wonderful friends who will readily lend a hand if I need it. Hopefully the worst of the knee business will be over by the end of winter, which is a relatively quiet time in the garden anyway. 

The Restoration *of the* George Eastman Gardens

by *Susan MANEY-O'LEARY*

Few to-day have not used or do not own a camera. Photography for the masses was George Eastman's goal when he began his work in the mid-1880s. By 1902, the Eastman Kodak Company held numerous patents in the photographic process, and its founder, George Eastman, was a multi-millionaire. He was 48 years old when his scrupulous attentions turned from building factories to building his home and creating an urban farmstead in Rochester, New York.

The son of a nurseryman, with simple tastes and ample means, George Eastman built the largest private residence in Rochester, a 50-room mansion still considered small by comparison with those built by fellow industrial giants in Newport or the Delaware Valley at the turn of the 20th century.

Eastman purchased eight and a half acres, land enough to have cows, chickens, greenhouses and the extensive vegetable and formal gardens he longed to have, all within the city limits. He hired local landscape architect, Alling De Forest, who worked with architect J. Foster Warner and Eastman in siting the concrete and brick mansion on the south end of a lot 600 feet deep and a third as wide. On this ground De Forest laid out a formal garden and patio directly east of the house, an informally planted vista, a 250 feet wooden grape arbour with a rock garden nestled in its horseshoe-shaped centre, and utility areas for the vegetables, chickens and cows and four greenhouses.

In 1916, Eastman purchased an additional two and a half acres of property to the west of the mansion. He moved his greenhouses to the west side, adding two more gardens on the new land and opening space on the east side for a cutting garden and a rose garden. By 1921 there were eight gardens, two pergolas, four greenhouses, utility areas, horse and poultry barns and mature trees with a deciduous understory of flowering shrubs gracing the front lawn of the mansion.

When Eastman died in 1932, his home and the 12 acres of gardens and farmland were bequeathed to the University of Rochester as a home for its Presidents. Two University Presidents occupied the mansion, during which time the landscape underwent major modifications to simplify the labour intensive gardens and eliminate the farming functions. Turf replaced acres of gardens, and all animals, vegetable patches and greenhouses ceased to exist.

In 1947, George Eastman House Inc was formed as a museum of photography, and the landscape underwent further changes to accommodate the needs of the new museum, including the addition of a parking lot and the Dryden Theatre in the 1950s. Over the years the collections of the Museum outgrew available space in the mansion, and serious concerns about proper storage conditions became a major issue for the Board of Trustees.

In the mid 1980s, talk of the Museum's collections being moved to

the Smithsonian created an outcry from the Rochester community. Thus began a major campaign to save the collections and restore the Eastman House to its former glory. The capital campaign raised 12 million dollars which were used to build a state-of-the-art archival storage and exhibition building, as well as to finance the painstaking restoration of the Eastman House and Gardens.

The Garden Restoration Committee was formed in late 1987, chaired by Museum Trustee Mrs Richard Turner. No stranger to the intricacies and challenges of formal gardens, Mrs Turner owns a 12 acre landscape in Pittsford, the last garden created by landscape architect Fletcher Steele. She is also on the Board of the Garden Club of America. Under her dignified and dedicated leadership, the nine person volunteer committee undertook the research and planning for this extensive restoration.

Charged by the Museum to restore the gardens and grounds as a "memorial to George Eastman, Rochester's most significant benefactor"; the committee understood that the ephemeral nature of a restored landscape could not be maintained without money and good horticultural management. Besides seeking professional help for the research and reconstruction of the gardens, the committee spearheaded the search for a landscape curator. This was a new position for the Museum. The chosen individual ➡



Terrace Garden, circa 1910

would be trained in horticulture, with supervisory experience, and be expected to sustain, interpret and promote the gardens and grounds of George Eastman as one of five major collections maintained by the Museum.

A restoration fund was established for the ongoing maintenance of the gardens. The primary focus of the committee's attention was the Terrace Garden, designed by De Forest in 1902, built and planted in 1904 and blooming by the time Eastman and his mother moved into the house in 1905. Garden historians and landscape preservationists Gerald and Christine Doell of Syracuse, New York, were hired to conduct the garden research.

The Museum's archives hold more than 5,000 photographs of the gardens and grounds. The earliest and most important landscape views were taken by Eastman himself. Original copies of De Forest's design studies, the planting plans and years of correspondence between Eastman and De Forest aided the Doells in their detective work. Because such a wealth of information existed, the Doells were able to recreate all the architectural features of the Terrace Garden, as well as recreating accurate planting plans for the 23 beds of perennial plants. The wealth of documentation also enables the

landscape curator to interpret Eastman's landscape, a classic "Country Place Era" creation by a known landscape architect, as an accurate reflection of early 20th century tastes in America.

De Forest's original design contained a central, oval-shaped lily pond, pathways bisecting circular focal points on each side of the pool and triangular planting beds

radiating from each end of the circular points. No sooner had Eastman moved in when changes appeared in the design. The gravel pathways were replaced with brick in 1907, and two 17th century Venetian wellheads were installed as fountains at each circular focal point in 1912. Thousands of bulbs were ordered and planted annually in both the Terrace Garden and the Cutting Garden. Mr Eastman could be found early mornings, strolling the gardens and choosing a flower to grace his buttonhole.

One of the great challenges in a garden restoration is to decide what period should be recreated or restored. The Doells, Eastman biographer Elizabeth Brayer and the Garden Restoration Committee agreed that the intention of the restoration was a biographical and interpretive view of the life and personality of an important early 20th century industrialist. The House Restoration Committee had decided to freeze time at 1932, the year Mr Eastman died. The landscape should also reflect only those changes made by Eastman. The reality of almost 60 years of institutional ownership could not be dismissed, and some painful



Terrace Garden, circa 1940s, University of Rochester era, landscape altered by Robert Chamberlain

decisions and compromises were necessary.

The Terrace Garden presented the best opportunity for recreation, since no new uses had impinged on the landscape. Buried beneath the turf, the ornamental plantings and a rectangular pool added in the 1930s lay the original pool, much of the old brickwork and even remnants of the granite steps that led to the oval pool.

The pergola which terminates the eastern view from the house underwent extensive restoration in 1989, preserving all the original vines that created shade and half of the Japanese maple grove just beyond the pergola's steps. New brick was ordered to match the old, which together were randomly mixed as the walkways were rebuilt in 1989. The two Venetian wellheads stood stoically through all the regrading and construction, wrapped in insulation and plastic and covered with plywood. Their turn at restoration would not come until August 1990.

By May of 1990, the landscape curator was on staff and three years of planning culminated in a massive two-week effort to plant the nearly 3,000 perennials and 8,000 boxwood cuttings which would bring back life to the naked landscape. Two local growers had worked with Garden Restoration Committee member Jessie Woodward to grow the 190 varieties of perennials, many from seed they searched to find. Still, two native wildflowers, *Aster grandiflorus* and *Helianthus rigidus*, have not been found, forcing the use of substitutes until seeds or plants can be located.

The Terrace Garden represents the most accurate portrait of Eastman's personal tastes for his landscape. The Rose, Wild, Cutting and Vegetable Gardens have all given their space to the International Museum of Photography archival building and cannot be restored. The wooden grape arbour at the northern end of the property was restored in 1990, thanks to a matching grant from New York State's Environmental Quality Bond Act. In 1991, work begins on replanting the

Rock Garden that once occupied the centre circle of the grape arbour. To the west of the restored mansion the West Garden, restored in 1984, demands more maintenance. New areas created in the wake of building the archival building are still to be designed and planted. The work of caring for this 12 acre landmark property will never be finished.

The International Museum of Photography at George Eastman House, with dynamic community support, has made a substantial commitment to honouring and preserving the technical genius and personal contributions of George Eastman. In the 19th century

Rochester was known as the "Flower City" because of the concentration of nurseries in the area. The preservation of the gardens and grounds of his home are a reflection of George Eastman's personality and a suitable memorial to the Flower City's first citizen.



(right) Terrace Garden during the restoration, 1989-90

(below) Terrace Garden after restoration, September 1990



Note: This article was originally published in the Fall/Winter 1990/1991 Newsletter of The Garden Conservancy and is reproduced here with the permission of the author and of The Garden Conservancy. The photographs are reproduced by courtesy of George Eastman House at the International Museum of Photography.

The Garden Conservancy was the subject of an article in this journal, Vol 9 No 5 (June/July 1990). Further information on the aims and work of The Garden Conservancy are available from the Executive Director, Ms Antonia Adezio, Box 219 Cold Spring, New York 10516.



Roots

Kay OVERELL in a reminiscent mood.

I grew up around Brisbane and got away as soon as I could; a wilful sixteen year old headed for the Big Smoke. Fifteen years later my first garden reflected nothing of my sub-tropical roots. All I wanted for that first garden could be found in the genre of Hellebores and Solomon's Seal, old roses, Lythrum and Bee Balm. It took a while but the cottage thing passes. All that growth and dormancy of herbaceous perennials and deciduous bushes unsettled me. I wasn't used to seasons. I couldn't bond to them. In Brisbane I knew it was winter because Mrs McCarroll's Iceland poppies flowered. The tropical landscape is at once dynamic and static in comparison to the temperate zone.

That sixteen year old who fled what she saw as "The Sticks" thought finally she had become a temperate zone emigree, assimilated in the cult of Vita and Jekyll and William Robinson; so assimilated that she took her culture to England and held her own with the snooty National Trust ladies who stand guard over Hidcote and Sissinghurst. But she seems she wore her culture like her acquired winter shoes. It seems the landscape of a barefoot childhood burrows into you like those worms in equatorial Africa that penetrate the human foot and live there for decades. Around about the time the right arm man and I moved to this garden the presence of "the worms" began to make themselves felt. If I live to 76 you could say that the tropics began calling exactly half way through my life, either the tropics or the past, in the way that the past calls to people who in middle age go seeking long lost relatives or family trees or particular tombstones, at that point when life no longer seems a straight six lane expressway roaring clear into the shining future.

This garden, our second, had a few choice rain forest trees. I could have underplanted them with azaleas and made a pretty North Shore picture. I could have done that but I didn't. What happened was I took it tropical or more accurately I took it "Marie Antoinette Rain Forest Tropical".

The first thing I did was to begin releasing traditionally potted greenhouse/indoor plants into the wild. I can tell you categorically that *Dracaena marginata*, *Fittonia*, *Beaucaranea recurvata* and the Golden Cane Palm (*Chrysalidocarpus lutescens*) whose name I have

learned to pronounce on the basis that if I went to that trouble it might grow for me, all do well in the ground in sheltered places of coastal Sydney.

Nowadays I mostly pass by the perennial section of garden centres. Instead I haunt the steamy indoor plant sections figuring which species I can set free in appropriate places. Nowadays the search is on for a *Catharanthus* of an unusually delicate shade of pink or for cuttings of tree begonias. I can no longer send to Victorian post codes for perennial roots, instead I send to Brisbane for obscure *Zephyranthes* bulbs. I weigh up whether *Ixoras* will grow outdoors in Sydney. I tell the right arm man that white ginger has been seen growing in a park in Randwick. I have joined the worshipful followers of the brilliant Brazilian landscape architect Roberto Burle Marx.

Other plants have been put out in the garden *au sauvage*. A speckled *Hoya* grows rampantly around a *Casuarina* stump. A *Cymbidium* with its robust fountain of leaves makes an inspired counterpoint to the soft mounds of plantings. Bromeliads punctuate corners and crannies. *Zygocactus* live out there in pots.

The sunny edge of a clearing I have committed to Pentas. You can't complain about Pentas. Not much watering, no insect attacks and flowers almost all the year. They're said to be butterfly attractants, but in this garden the butterflies — and there really are a lot of them — prefer the small meadow of *Impatiens*. I assume that those huge caterpillars in the meadow stripping the *Impatiens* are butterfly babies so I leave them there. That's the good thing about a meadow, there's plenty for everyone.

This mid-life atavism has not, however, been one long victory roll. I had to admit defeat when I couldn't locate a *Carissa* for a spot where I needed a prickly white flowering plant. (Having re-read that last sentence I can't honestly say that I've left the cult of Vita). In the end I gave in and planted a *Chaenomeles*. I love *Chaenomeles* but anything that's hardy to minus 10 degrees Centigrade isn't quite on the money.

Still when I want to keep my spirits up I think of a certain garden on General Holmes Drive just before Sans Souci. In that garden there is a *Pandanus* tree. It must be the only specimen in Sydney. The only one

that brings back holidays at Noosa in the long ago when waves broke unriden by surfboards from National Park to Main Beach.

This reversion to type really hit me the other day. I was standing in the check-out queue at the local landscape supermarket. Two English sisters were in front of me. They had their trolley full of Salvias, Erigerons, sweet peas and other cottage garden accoutrement. And there was I behind them with the freight of the sub-tropical child — an Abyssinian banana and a bag of Babiana bulbs. It seemed neither the English girls nor I could escape our respective roots.

The final moment when that six lane expressway begins to curve back from the horizon has arrived. What has happened is a deck has been built on the back of our house (say goodbye, Kay, to your favourite violet lawn). A rectangular hole has been left in the deck so that a suitable tree can grow up through it. The tree that I am seriously considering planting in the hole is the most cliched plant of my childhood, the one plant I thought I would never, ever grow in all my life — the Queensland umbrella tree, *Schefflera actinophylla*. The thing is you see it has the right shape, the right mood and over breakfast in autumn we will be able to watch the lorikeets feed on it. Life it turns out is a circle, although you couldn't have told me that at sixteen.



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includes small conifers and shrubs, carpeting plants, alpiners, bulbs and perennials. These are displayed on raised benches to make viewing and selection easier.

Many of the plants for sale can be seen in the gardens around the sales area, which have been developed by the proprietor, Lois Lucas. Not only has

this created a beautiful setting, but also allows customers to see how the plants grow, and gain an understanding of their character and applications.

In support of this collection of plants for sale are the books in the Nursery Shop. These appeal to the knowledgeable and the new gardener, as the titles include famous works on alpine and general gardening, some of which are hard to come by in other book stores. Some garden giftware is also available.

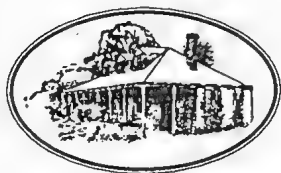
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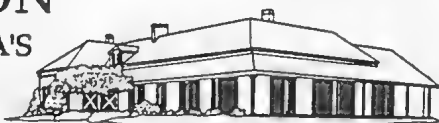
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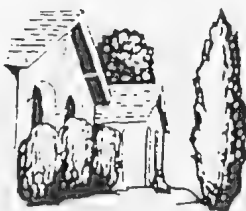
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This year's Floriade has an entirely new design, and its theme will be music. Four major floral areas will be featured, each with its own planting arrangement.

The Renaissance Garden will feature intricate colour patterns using swirls and formal arrangements. The Rhythm Area will have undulating flower beds to create a rhythm effect, with rare varieties like black tulips creating musical notes. The Colour and Movement Area will display flowers arranged in sharp colour contrasts and angular patterns to represent movement, while the Colour and Water Area will actually float on water in the form of a stage. The floating platform will be decorated with flowering plants in large terracotta pots and will be the focus of many forms of entertainment at Floriade.

Altogether, over half a million bulbs and annuals, many of which cannot be seen elsewhere in Australia, have been planted.

While in Canberra, visit the Mallee Exhibition at the Australian National Botanic Gardens. This looks at the many plants and animals of the mallee, an often forgotten part of our national environment, and the changes which have occurred to them over the last 200 years, particularly those associated with the use of mallee for farming.

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GARDEN CUTTINGS



Disease resistant elms

A seedling selection of the Asian *Ulmus wilsoniana* named 'Prospector' has been found, after intensive testing in Ohio, to show excellent resistance to Dutch Elm Disease. It has grown to a height of seven metres in a ten year period, with a broad and dense vase shaped crown; leaf colour is orange-red when opening, green in summer, yellow in autumn. It has been introduced into the USA nursery trade by the USDA Agricultural Research Service.

(From "The Avant Gardener", published by Horticultural Data Processors, New York).

Delayed action activator

An amino acid, L-tryptophan (L-TRP), applied in very small amounts as a soil drench to water melon and musk melon seedlings growing in flats at the Department of Soil and Environmental Sciences of the University of California, caused fruit size to increase by as much as 43% for the water melons and 36% for the musk melons, without any corresponding increase in vegetative growth. Researchers theorise that the auxins produced by L-TRP by soil micro-organisms or by the plant itself were held in a storage form called a conjugate and only activated at the plant's fruiting stage. L-TRP applied to seedlings after being planted out resulted in no response, probably because it was dissipated in a much larger volume of soil.

Garden history research

A team of three garden history researchers in the USA have received grants from the James Marston Fitch Charitable Trust in recognition of its development of a technique called geometric analysis, which can determine where 200 year old garden features may be buried, thus streamlining archaeological recovery procedures. This technique was first tested at the William Paca Garden in Annapolis, where it was found that geometric

principles based on the parameters of the main house had been incorporated into the garden landscape.

(From The Garden Conservancy Newsletter, Spring/Summer 1991).

A new plant catalogue

The Botanic Gardens of Adelaide have recently published the first catalogue of plants for the Mount Lofty Botanic Gardens. This follows the publication of catalogues for Wittunga (1987) and Adelaide (1988) Botanic Gardens.

There are 4,266 different species and 1,100 cultivars presently growing in the Mount Lofty Garden. These include the largest fern collection in the southern hemisphere and significant collections of rhododendrons, conifers, magnolias, viburnums and lilacs. Data on the native species growing in the 97 ha garden has also been catalogued.

Installing DIY irrigation systems

Many home gardeners may not be aware of the hidden dangers in installing do-it-yourself watering systems. If correct precautions are not taken the drinking water supply can be contaminated by fertilisers, insecticides, herbicides and even bird droppings.

A leaflet put out by the Sydney Water Board outlines the regulations that are laid down to prevent such contamination. These can be summarised as follows:

1. You must install a hose tap vacuum breaker on your tap and the hose screws onto the breaker. This stops water being syphoned back into your drinking water. This breaker has a life of about ten years and must be replaced if it fails; a failure is indicated by a continual discharge of water from the valve's discharge ports.
2. The only exception to the requirement for a vacuum breaker is

where the whole of the installation is at least 150 mm above the surface.

3. Pop-up sprinklers must be installed by a qualified person, that is a licensed plumber or licensed irrigation installer, and the system requires Water Board approval. It must also be fitted with a backflow preventer.

Copies of this leaflet are available from any regional office of the Sydney Water Board.

"Ribbons of Green"

Garden Cuttings, April/May 1991, reported on the planting of "Greenways" throughout Europe and the USA. Now, Greening Australia is co-ordinating a programme called "The Ribbons of Green" in Western Australia. The aim is to replant the road verges and it depends on volunteers to collect seed and sow it on selected sites. One area which is being planted as part of the project edges the Tonkin Highway. A few hundred seeds were sown to start, to screen a scrapyard; now volunteers have planted more than 25,000 seedlings.

Germinating hellebore seed

Norman C. Deno, writing in the Bulletin of the American Rock Garden Society, Winter 1991, quotes this as the best method of germinating seed of both *H. x orientalis* and *H. niger*. Sow seed at 70 degrees Fahrenheit; after three months shift to 40 degrees Fahrenheit, whereupon 100% germination will occur in the second and third months following. He explains this by saying that certain chemical reactions, probably destruction of inhibitors, must be completed inside the seed at the higher temperature before germination can take place at the lower temperature. The metabolism of germination is so much faster at 40 degrees that in effect it only occurs at that temperature. Other 70-40 germinators, according to Mr Deno, are *Colchicum luteum*, *Eranthis hyemalis* and *Viburnum setigerum*.



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ARTISTS IN THE GARDEN

4 — Logan Thomas

(born Pennsylvania, USA, 1957)

Selected biography

- 1988-89 Associate Diploma in Applied Design (Wood), Tasmanian State Institute of Technology
- 1989 Set up and worked at Kelsall and Kemp, Invermay, Production Workshop
- 1990 Produced range for "Natural Expressions"

Exhibitions; Spring Collection

- 1989 The Design Centre of Tasmania, Launceston Winter Wood
- 1990 Handmark Gallery, Hobart
- 1990 Christmas Collection 90, Beaver Gallery, Canberra

Publications

- 1989 The Examiner

A Personal Statement

Having been brought up in an area where the local woods were our playground, all things natural were an intrinsic part of my psyche. After living in the stark environment of Los Angeles the move to Launceston,



with its surrounding bushlands, reaffirmed my love of and commitment to the natural environment.

During a field study of the North-western rainforests, I was introduced to a species unique to that area, *Andropetalum biglandulosum*, more affectionately known as Horizontal Scrub. During the next few months an obsession began with this peculiar tree. Its stems become top heavy with foliage and bend down to an almost horizontal position; hence the name. It is a pale, exceedingly tough timber whose bark will never peel off. The fact that it is an integral part of the folklore of the area is also interesting.

I wanted to produce furniture made out of horizontal which would be available to more than a handful of people. Since Australians spend a large amount of leisure in the garden, and as wood adds to its beauty in a more natural and harmonious manner than other products, horizontal garden settings were a logical conclusion.

Several pieces were then prototyped and tested for strength by the Australian Furniture Research and Development Institute Ltd. Needless to say, we passed with flying colours! The first pieces were produced in the summer of 89/90. Since then I have added to the range available and will continue to do so as the need arises.

I am married, with a son, and we have two golden retrievers. With my family and my work I am well and truly occupied. My major interests are bike riding and walking through rainforests and National Parks, which we are so lucky to have.

In addition to this range, produced under the name Natural Expressions, I design and make furniture, both traditional and contemporary, and maintain my contacts with the building industry. I am a qualified carpenter and a certified welder.

My future commitment is to become better!



Herbs 'n Curds

*Herbs and cheese have a natural affinity,
but some combinations are quite unusual. Gail THOMAS reports.*



Blue Cheese Enterprises at Neerim South, in the West Gippsland region of Victoria, are well known for their innovative approach to cheese making, giving us such delights as Gippsland Blue and the Hillcrest range of farmhouse cheeses, authentically made on the farm and truly regional products. Not being a company to rest on their laurels, they are constantly striving for fresh ideas to expand the quality cheeses they have developed for Australian food lovers.

A new range of cheeses incorporates some garden-related delights to add further regional authenticity to the products.

Outside the dairy and factory grow winter savory and English lavender which are used to flavour the fresh curd Hillcrest Truckles, while the matured Hillcrest Garland has a layer of the savory horizontally through the centre of the cheese. Blue Orchid is a Danish style blue vein cheese taking its name from the Large Veined Sun Orchid (*Thelymitra venosa*) which is a rare and protected native alpine marsh orchid. With its delicately veined blue flowers it can be found growing in the nearby Mount Baw Baw region.

There are other cheeses which also use garden related ingredients, although these are not grown on the property. A saffron truckle makes use of the stigmas of *Crocus sativus*, with ground saffron being added to the milk as well as whole stigmas being mixed into the curd. Saffron is an expensive flavouring as it is hand picked and requires around 100,000 stigmas to make one kilogram! It is still commercially

cultivated in Spain, but its origins date back to ancient times where it was used as a dye and spice as well as for medicinal purposes. Saffron has a warm flavour with slight bitterness.

Also used for colouring is annatto, the ground seeds from a tree native to tropical America. Annatto (*Bixa orellana*) is also known as Orellano or False Damiana. At Gippsland it is used to colour Royal Victorian Blue, a unique cheese where a white curd and one with the annatto added to give an orange hue, are mixed. This forms a marbled effect, and to further enhance the cheese a blue vein is also incorporated. The annatto gives a slightly bitter flavour as well as contributing colour.

Smoked truckles are marinated in fruit juices, then smoked over specially imported woods such as Shagbark Hickory (*Carya ovata*) and Mesquite (*Prosopis juliflora*).

The latest additions to the range are a brie and a triple cream cheese both made from Jersey milk which comes from the Myleys Jersey Stud at Neerim Junction. At a higher altitude and closer to the snowline, the stud is about 10 km from the Hillcrest farm, where the cheese factory is based.

Les and Margaret Yates have owned the 200 acre property for the past six years, and milk 100 cows on a year-round basis. The Jersey Breeders Society of Australia is lending its support and encouragement to these new cheeses; a rosette sticker on the cheeses featuring a Jersey cow endorses them as being made from milk from an accredited Jersey herd.

Les Yates was born in England and has previously milked "the real thing" on the isle of Jersey, as well as working in New Zealand.

Milk from Jersey cows is well known for its high fat content, being around 5.3% compared with 4% from Friesians. However its high protein content — "the good part of the milk" — is 3.9% compared with 3% for Friesians, and is what gives cheesemaker Laurie Jensen the basis for making great cheeses.

Gippsland Brie is a double cream cheese made from straight Jersey milk, and has a fat content of around 25%. It is made in 1.5 kg rounds and has a lower salt content than the triple cream. The culture of *Penicillium candidum* takes 10 days to grow on the surface of the cheese, and the rounds are then wrapped to restrict the growth of the culture and ensure it does not go rank. The brie will ripen for a further three to four weeks and is best eaten at around six weeks from making. The white downy mould on the outer surface of the cheese contrasts strikingly with the straw gold of the curd, a colour often associated with Jersey milk. As the cheese ripens the soft subtle texture becomes even more rich and creamy in flavour.

Herbs 'n Curds, continued

Tarago River triple cream cheese with a fat content of 35 to 40% is made in both 500 to 700 gm rounds and larger 2 kg rounds, and takes its name from the river in the nearby Gippsland region.

The milk is carefully handled, being allowed to settle with the skim milk being taken off the bottom, so the fat and cream is unprocessed and not damaged by being pumped through mechanical separators. This attention to detail, along with the best of milk, ensures a cheese of premium quality.

The cheese is eaten at about three weeks, as it does not take as long to mature as the brie. While young the texture is firm with a delicate sweet flavour and a clean slightly sour cream finish. If left longer it will break down to a soft, creamy texture but the outer white surface mould is best discarded at this stage of maturity.

It is a misconception that soft creamy cheeses have a high fat content, but as they also have a high moisture content, around 50% compared to 35% in cheddar, the overall fat content is somewhat less than in the harder style cheeses.

Blue Cheese Enterprises welcome visitors and are open daily. They are on Main Road, Neerim South, Vic 3831, and the telephone number is (056)28.1569.



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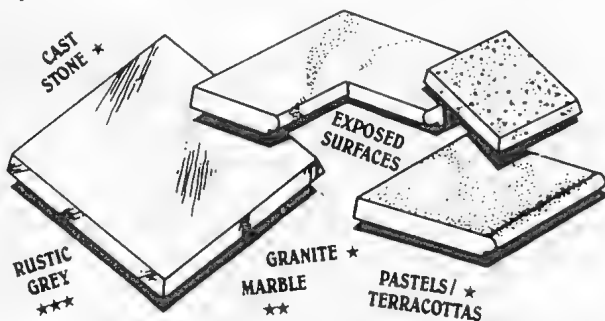
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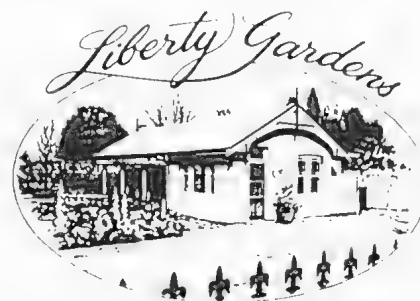
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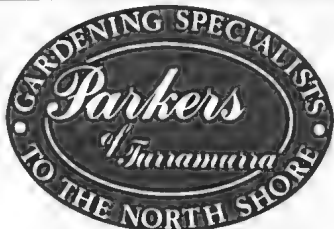
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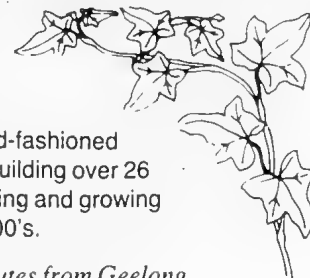
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The World's Worst Gardener

by Wendy LANGTON

When Fanny Burney, early 19th century English novelist and journalist, married her emigree suitor, Alexandre-Jean-Baptiste Piochard d'Arblay, he may have been a French chevalier but he was no gardener; in fact he has been described as having the potential to become the world's worst.

He started off in their first garden at Great Bookham in Surrey with the noblest of intentions by gathering early snowdrops for Fanny and preparing a "winter walk" for her pleasure, the only difficulty here being the landlady's objection to having her fruit trees dug up.

It may have been at this stage that he decided to develop the garden along military lines — after all he was an army officer and soldiering was all he really knew. So he drew up a plan which Fanny proudly sent to her father "to give you some idea how seriously he studies to make his manual labours of some real utility"; Dr Burney, it seems, having expressed some cynicism regarding the exercise.

D'Arblay's main preoccupation seems to have been with transplanting, a passion which transcended all other considerations and was carried out with the studied art of a general deploying troops to the battle.

In his first transplanting foray he humped on his back huge quantities of lilac, honeysuckle and jessamine, "root, mould and branch", from one end of the garden to the other; neither he nor his wife at that stage having begun to think of such practicalities as a wheelbarrow.

He then proceeded to transplant

the entire strawberry bed in blissful ignorance of the fact that there would be no fruit that year, and completely demolished the asparagus bed believing it to be a network of weeds. Nothing, he protested, could look more like "des mauvaises herbes".

The cabbages were more of a success although as Fanny explains "we had them for too short a time to grow tired of them, because they were beginning to run to seed before we knew they were eatable."

Although M d'Arblay assured Fanny the vegetable garden was to be "the staff of our table and existence" their visitors made no bones about the fact that they could not share his enthusiasm. "They commonly made known that all has been done wrong" records Fanny. "Seeds are sowing in some parts, when plants ought to be reaping and plants are running to seed, while they are thought not yet at maturity".

Meanwhile, he returned with renewed vigour to his all-consuming and on-going passion for transplanting. "Everything we possess he moves from one end of the Garden to another, to produce better effects; Roses take place of Jessamines, Jessamines of Honey suckles, and Honey suckles of Lilacs, till they have all danced around as far as space allows; but whether the effect may not be a general mortality, summer alone can determine."

Despite the fact that during an enforced absence from Bookham, farm animals broke through the garden hedge and laid waste to the vegetable patch ("Not a single thing has our whole ground produced since

we came home... a few dried carrots are all we have to temper our viands...") the d'Arblays were still buoyantly optimistic and when eventually they decided to leave The Hermitage to build a small cottage of their own nearby, Fanny wrote to her father "Imagine but the extacy (her spelling) of M d'A's in framing all his own way an entire new Garden! He dreams now of Cabbage Walks, potatoe Beds, Bean perfumes and peas' blossoms", going on to add archly "My mother should send him a little sketch to help his Flower Garden, which will be his second favourite subject".

That d'Arblay's enthusiasm for gardening continued to grow, if not his expertise, is indicated in a letter he wrote to Fanny in 1801. Held up at Gravesend awaiting a sailing for France "he amused his disappointment as well as he could by visiting divers Gardeners and taking sundry lessons for nursing and managing asparagress — of which he wote me long details to be ready for an unearthing on his return".

His return was unfortunately delayed and Fanny, unable to bear the separation, rented the cottage and joined him in France. The temporary quitting of his "spade and cabbages" idyll became an eight year epic and while they did eventually return to England to live, it was not, for better or for worse, to again take up the pursuit of horticulture; and so we shall never really know whether history has pre-judged General d'Arblay or whether he really was shaping up to become the world's worst amateur gardener.





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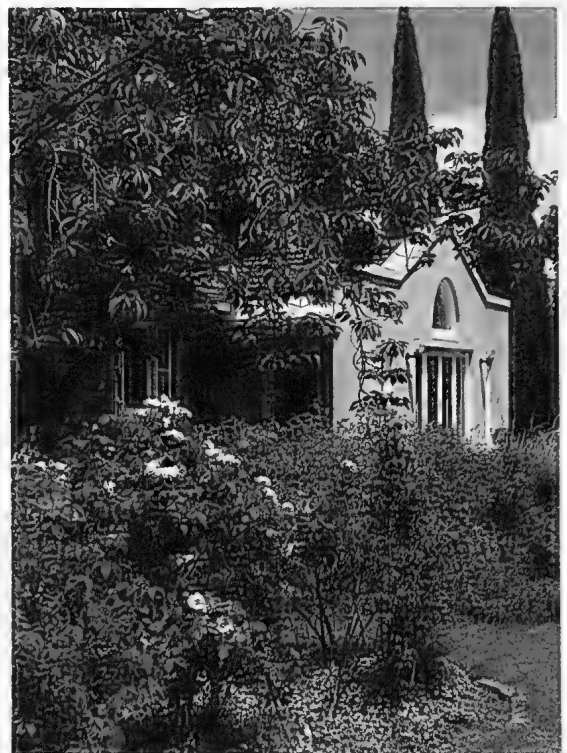
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COX'S ROSE NURSERY, RMB 216 Oaks Rd, Thirlmere, NSW 2572. Tel (046) 81.8560, specialise in growing species, old garden, climbing and Australian bred roses in pots. Over 400 varieties listed. Send for catalogue — 1992 catalogue available October 1991. New season stock available March 1992. Custom budding service between mid-December and March. Nursery and exhibition garden open Thurs to Sun 9 am to 5 pm. Main garden flowering mid-October to end November.

BIRCHFIELD HERBS, Turallo Terrace, Bungendore, NSW 2621. Tel (06) 238.1446. Historic Victorian cottage set in rambling old-world gardens. Large formal herb garden. Wide range of herbs and cottage garden perennials grown on premises. Pot-pourris, herb vinegars, jams and jellies, seeds, etc. Cottage and herb garden designed. Open Thurs to Sun 9 am to 5 pm.

HILLTOP COTTAGE NURSERY AND ROSE FARM offers a large collection of heritage roses and perennials mon display in our extensive gardens and available for purchase from our nurseries or by mail order. Shicer Gully Rd, Guildford 3451, near castlemaine; tel (054) 73.4275.

NURSERY FOR SALE

LILYDALE HERB FARM AND RESTAURANT, freehold and/or business, situated Yarra Valley 42 km from Melbourne. Full details from proprietor, 61 Mangans Rd, Lilydale, tel (03) 735.0486.

SEEDS

SHARING CURIOUS HISTORICAL SEEDS; herbs, vegetables and flowers. 850 varieties in bank. Seed Savers Network, 975 Byron Bay, NSW 2481. Send \$15 with SASE for annual membership.

WA WILDFLOWER SEEDS available at \$1.50 per packet inc postage (17 varieties). **NATSEEDS**, 5 Reynolds Rd, Applecross, Western Australia 6153. Tel (09) 364.3351; fax (09) 386.2892.



GARDEN MARKET PLACE



BOOKS, ETC

BOOKS FOR GARDENERS is a specialist book club selling books about gardens, gardening and horticulture. For \$20 members get a 2-year membership which includes a catalogue, three newsletters a year, 10% discount on all gardening titles, bargain offers and more. Send cheque or credit card no. to BFG, PO Box 50, Frankston, Vic. 3199 or ring (03) 783.7615. If you would like our free price list contact us and we'll post one out to you.

FOCUS ON HERBS; international magazine for the dissemination of herbal knowledge. Regular articles on Australian, Asian, American and European herbs, medical herbalism, research into economic and medicinal herbs, craft, cookery, folklore, herbal happenings plus specialist articles on a range of herbal topics. Published quarterly. Cost \$16 pa from "Focus on Herbs", PO Box 203, Launceston, Tas. 7250. Sample copy \$4. Back issues available.

AUSTRALIAN BAMBOO NETWORK Newsletter; PO Box 174 Freemantle, WA 6160. A Bamboo arrived with the First Fleet; discover more about these remarkable plants and their appropriate use in gardens and crafts. \$10 brings you two issues of Australian Bamboo Network Newsletter, sources and members list.

GARDEN DETAIL

WEATHERVANES add charm and distinction to your home. WINVANE will provide a practical and sure weather guide, and is an ideal gift for family or friends. Write or phone for your free brochure to WINVANE, 53 Hampton St, Hurstville Grove, NSW 2220. Tel (02) 579.6649.

TOWNGARDEN design and construction. Old, contemporary, avant-garde, State-wide. Torquil Canning, 856 Huon Rd, Ferntree, Tas. Tel (002)39.1570.

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SPRINKLER SYSTEMS. Have your garden watering system installed by The Irrigation Specialist. Tel (03) 560.4083 and arrange a consultation to discuss the system that will best suit your garden and your needs. Blake Irrigation — design, supply and installation of quality sprinkler systems.

POSH POTS garden detail, off the Barton Highway, Gungahlin, ACT; tel (06)230.2669. Open 7 days 10 am to 5 pm. POTS and PRICES to sweep you off your feet, and why not cheer your heart with our delightful garden catalogue, full of delightful goodies. Simply send your name/address to PO Box 480 Belconnen, ACT 2617. We will include you on our mailing list.

MAIL ORDER

FOR AUSTRALIA'S FINEST MAIL ORDER CATALOGUE for gardeners phone Duane Norris Garden Designers on (02) 326.2160.

TOURIST ATTRACTIONS

GARDEN OF ST ERTH, BLACKWOOD 95 km north-west of Melbourne. Wide variety of native and exotic plants in 4 ha bush setting. Open daily. Victorian collection of Cistaceae. Contains herb, rock, water, vegetable, bush and sunken gardens.

ASHCOMBE MAZE, a large hedge maze, rose maze, gardens and tea rooms. Open weekends, public holidays and Victorian Government School holidays, 10 am to 5 pm. Red Hill Rd, Shoreham. on Victoria's Mornington Peninsula. Tel (059)89.8387. Melway ref 256E4.

GARDEN OPEN every day 9 am-4 pm from 28th September until end of October, 1991. Magnificent 5 acre garden established in the early 1930s. Spring flowering bulbs, shrubs and exotic trees. MOIDART, Eridge Park Road, Bowral NSW 2576. Admission \$4.00 — Coaches welcome.

ACCOMMODATION

GARDEN LOVERS feel at home in the charming servants' quarters and five acre garden complex of HISTORIC RAVENSWOOD HOMESTEAD. It is ideally situated for a nursery and garden crawl through north central Victoria. Tel (054) 35.3284.

LINKS HOUSE, BOWRAL: intimate small hotel set in 3 acres of gardens; log fires, tennis, pool. Adjacent to golf course; 2 nights/2 people (weekend), dinner, bed and breakfast \$360. Tel (048)61.1408.

SCHOOLS

CORRESPONDENCE COURSES, over 100 different courses; herbs, landscaping, cottage gardening, cut flowers, propagation, fuchsias, roses. Certificates, diplomas, etc. Details Australian Horticultural Correspondence School, 264 Swansea Rd, Lilydale, Vic. 3140. Tel (03) 736.1882, (09) 537.1360; (02) 449.7810.

SOCIETIES, ETC

FRIENDS OF THE ELMS, c/- National Herbarium, Birdwood Ave, South Yarra, is a Melbourne-based group of people who want to safeguard Australia's elm trees against pests and disease. Membership \$15 single, \$20 family. Offers newsletters, meetings, active involvement and opportunities to help fund research.



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Calendar of Events, Home & Overseas

AUGUST

24th — 25th Aug: Wattle Time Garden Fair, Cootamundra, NSW. Enquiries; Annie Bassinghtwaighe (069)42.1400.

30th Aug — 1st Sept: Australian National Flower Show, World Congress Centre, Melbourne.

SEPTEMBER

1st — 6th Sept: Garden and Landscape Summer School, West Dean College, West Dean, Chichester, West Sussex PO18 0QZ, England. Speakers include Mavis Batey, Jane Brown, Edward Fawcett and David Jacques.

5th — 15th Sept: Annual Daffodil and Arts Festival, Kyneton, Vic. Enquiries Lynne Meier (054)22.3498.

7th — 8th Sept: Holmsglen TAFE Spring Garden Festival, Oakleigh Campus, Chadstone, Vic.

7th — 9th Sept: Bundaberg Garden Expo, Agrotrend Site, Kendalls Rd, Bundaberg. Enquiries; Bill Moores (071) 32.5275.

14th Sept — 13th Oct: Floriade; Canberra's Spring Festival. Contact ACT Tourism Commission (06)245.6464, (02)233.3666 or (03)654.5088.

15th — 17th Sept: Pacific Horticultural Trade Show, Los Angeles.

16th — 22nd Sept: Spring in the Gardens, Royal Botanic Gardens, Sydney.

16th — 22nd Sept: E.G. Waterhouse Garden Week, Eryldene, 17 McIntosh Rd, Gordon, NSW. Garden only open.

20th — 23rd Sept: Berry Gardens Festival, Berry, NSW. 10 gardens open for inspection. Enquiries Janet Lewis (044)64.1720; Nancy Bevan (044) 64.1586.

21st — 28th Sept: Botanica '91, Queen Victoria Gardens, Melbourne.

28th Sept — 7th Oct: Tulip Time Festival, Bowral, NSW. Enquiries Southern Highlands Tourism Agency (048)85.1130 or Mittagong Visitors Centre (048)71.2888.

28th — 30th Sept: International Flower and Plant Trades Exhibition, Olympia, London.

29th Sept: Tasmanian Tulip Festival, Royal Tasmanian Botanical Gardens, Queen's Domain, Hobart. Enquiries (002)234.6299.

30th Sept — 5th Oct: "Art in Horticulture" exhibition at VCAH Burnley, Burnley Gardens, Richmond, Vic. Enquiries to (03)810.8800.

OCTOBER

12th Oct: Australian Geranium Society Annual Spring Show, St Andrew's Church of England Hall, Hill St, Roseville, NSW, 11am to 5pm.

12th — 20th Oct: Leura Gardens Spring Festival; nine gardens open for inspection.

13th Oct: Friends of the Australian National Botanic Gardens Special Spring Festival. Enquiries Anne Joyce (06)250.9538.

13th — 19th Oct: Garden Club of Australia Biennial Convention, Corowa Golf Club, Corowa, NSW. Details from the Convention Coordinator, PO Box 1, Wahgunyah, Vic. 3687; tel (060)33.1419.

19th Oct: Geranium and Pelargonium Society of Sydney Annual Show, Burwood Church of Christ Hall, 18 Clarence St, Burwood.

19th — 20th Oct: Country Garden Tour, Coolah, NSW, in aid of the Building Fund, Coolah Hostel for the Aged. Enquiries Ruth Arnott, Birnam Wood, Coolah, 2843, or Jennie Stephens, The Rock, Coolah.

26th — 27th Oct: Gardenesque, a major historic gardening sale and exhibition, Vacluse House, Sydney. Enquiries Historic Houses Trust of NSW, (02)692.8366.

27th Oct: Ornamental Plants Collections Association. A Garden Party Luncheon at "Southdown", Merricks, Vic. Details from Margaret Sandiford, OPCA Subscribers Group, (03)787.4219 a/h.

NOVEMBER

2nd — 3rd Nov: Garden Design Seminar and Garden Tour, Bathurst, NSW (see separate notice, this issue).

2nd — 3rd Nov: Heritage Rose Exhibition at Elizabeth Farm, 70 Alice St, Parramatta, 10 am to 4.30 pm.

2nd — 3rd Nov: Herb Happening; Pennyroyal Herb Farm, Penny's Lane, Branyan, Bundaberg. Two days of free talks, lectures, demonstrations, etc. Enquiries (07)55.1622.

9th Nov: Heritage Garden Day, Southern Highlands of NSW; sponsored by Australian Garden Journal to focus on the current study of historic gardens and landscapes in the Shire of Wingecarribee. Details from (048)61.4999.

13th — 15th Nov: Gardentours 3-day Garden Tour in Bowral area. Details from (048)61.4999 (BH). Contact Keva North.

15th — 17th Nov: Open weekend, specialising in David Austin roses, at the Perfumed Garden, Derrill Rd, Moorooduc, 3933; Melways ref: 146.K3.

16th — 17th Nov: How Does Your Garden Grow, a workshop on the history and restoration of 19th and early 20th century gardens, Vacluse House, Sydney. Enquiries Historic Houses Trust of NSW, (02)692.8366.

22nd — 23rd Nov: Heritage Roses Australia National Conference, Castlemaine, Vic. Details Lee Wooster (054)73.4332.

Victorian garden tours

Caroline Davies has now joined Julie Hurley in Australian Designer travel, who plan a series of garden tours around Victoria this spring. For details phone Caroline on (03)867.5837 or Julie on (054)41.5133.

News items for inclusion in "Calendar of Events; Home and Overseas" must reach our editorial office by letter or fax no less than seven weeks before the first day of the month of issue.

Anne Palmer Fine Antiques



Geo. III English oak dresser base holding soup tureen, Sitzendorf rose bowl, pair of Chinese dogs of Fo, Chinese blue and white platter, large round Chinese lidded bowl in famille rose and jardiniere planter.

Paintings are by Geoffrey Sparks and J. H. Scheltema.

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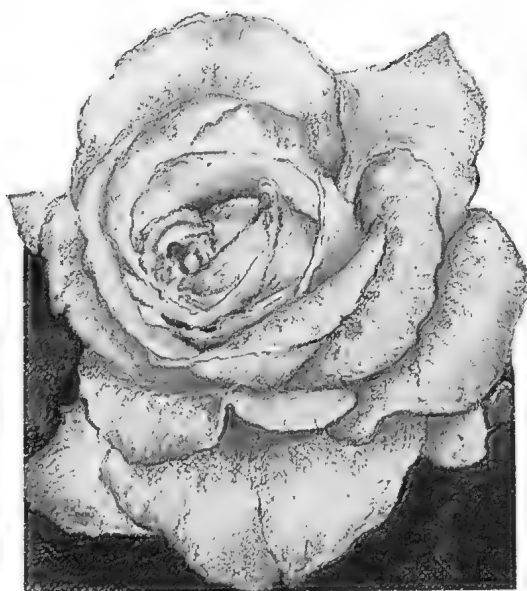


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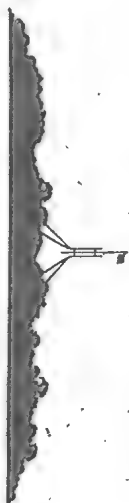
Floriade is Australia's premier festival of flowers. A colourful mix of striking floral displays, sculptures, music and dance.

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Floriade. Another good reason to spend a wonderful weekend in the natural capital.

14 September - 13 October 1991

CANBERRA



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For tour bookings and accommodation contact the ACT Tourism Commission: Sydney (02) 233 3666 Melbourne (03) 654 5088 Canberra (06) 245 6464.

For general information on Floriade phone 008 020 141. Floriade is sponsored by Canberra Advance Bank.

Royal Botanic Gardens Victoria



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